

# THE PSYCHOLOGY OF C. G. JUNG

An Introduction with Illustrations

by

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## PREFACE TO THE FIRST ENGLISH EDITION

THE present work has grown out of a lecture given before a group of psychologists, physicians, and educators. The friendly reception accorded to this lecture, repeated wishes to see it printed, and especially the continually growing interest of the wider public in Jung's theories have moved me to publish it in suitably altered and supplemented form as a brief introduction to the psychology of C. G. Jung.

This presentation of the elements of his psychology is intended to give a concise picture, complete in itself, of the central content of the whole system, and above all to facilitate access to Jung's own extraordinarily voluminous works.<sup>1</sup> To describe in all its fulness a man's life work, the fruit of forty years' research, in a few pages is a practically impossible task. It must necessarily remain a sketch—a sketch that I have attempted to organize as simply and clearly as possible, but that must renounce going into profundities or details. Nevertheless even such a glance will—of this I am convinced—be able to convey something of the strange power of the thought-structure that has been erected by this great scientist and thinker.

The justification for this work will remain undiminished, I believe, in spite of the horror of the war that has broken loose over the West, and it may even be enhanced. For the world of the psyche stands above temporal events ; the beginning and end of all human deeds lie therein concealed. Its problems are eternal and always of a like burning actuality. Whoever searches there will find in them not only the key

<sup>1</sup>A complete list of Jung's writings up to the present, as well as a short biography, is given in the Appendix.

## PREFACES

to all that is terrible in man's doings but also the fruitful germ of everything high and holy that he is able to create and on which our never-failing hope of a better future rests.

In conclusion, I should like to express my hearty gratitude to Professor C. G. Jung and Miss Toni Wolff for their sympathetic furtherance of my work.

JOLANDE JACOBI

*Zürich, Autumn, 1939*

## PREFACE TO THE FOURTH ENGLISH EDITION

A TEACHING based on experience can come neither to a standstill nor to a final conclusion. Thus in Jung's psychology everything is subject to change and transformation ; only the most important viewpoints and the outlines are given, only the basic principles stand firm and unalterable. For the rest, though, as in the psyche itself, the Heraclitic principle that 'everything is in flux' prevails. Innovations, alterations, developments, supplements, transpositions, clarifications, even revolutions belong to its nature as a matter of course, for the psyche always can bring forth new buds, presents ever new and unexpected aspects, compels our insight to make corrections, and extorts admiration from our feelings. The undogmatic character of Jung's world of thought never permits it to become a closed system and allows it a continuous and far-reaching further development and differentiation.

The four years, too, that have passed by since the first appearance of this book have accumulated in Jung's psychology a quantity of new material, in many cases as yet unpublished, have brought a widening and deepening of our knowledge through psychological work on healthy and sick persons, and have conquered and explored again a piece of unknown territory in the psyche. It was impossible though, in view of the limited space at our disposal, to utilize all this new material in the revised edition. None the less the compass of the book has increased nearly a third, not least because particular attention was directed to the new advances, which were included in corrections and additions, albeit frequently only in the form of brief references. To the translator, Dr. K. W. Bash (Zürich), who has already

rendered me valuable service during the translation of the original, my gratitude is due for his ever ready assistance in the preparation of this new edition as well.

The sections were enlarged and supplemented, both in the text and in a series of footnotes, concerning the nature and working of the archetypes, psychic dynamics, dreams and dream interpretation, the problems of the animus and the anima and the other archetypal symbols of the individuation process as well as their analogies in the various historical and cultural spheres, and finally a more precise definition of the premises of Jungian psychology in comparison to those of other disciplines, with special reference to the metaphysical, was attempted. Besides the clarifications regarded as necessary from the beginning, careful regard was paid to criticisms of this or that presentation of the subject in the first edition, even when they were objectively unjustified, for they drew attention nevertheless to omissions or unclear passages liable to lead to misunderstanding. An equally willing reception was given to those critics who offered justified censures or contributed new suggestions. We have sought to meet their demands in every case. So we utter our thanks to them all and the wish that they may further this fourth edition too in the same way through their interest.

Another essential enhancement of this edition is contributed by the increase in the number of the diagrams and the numerous new 'pictures from the unconscious' (six of them reproduced in the original colours), as well as some parallel figures from other fields, which can communicate happenings in the inner psychic realm better than any words, however subtle. Through the coloured illustrations the significance of the colour-symbolism in general and in particular can be emphasized better, and thus a field of Jung's empirical research that has been accorded too little attention up to now can be brought closer to the understanding of the outsider. The biographical sketch of Jung has been somewhat amplified. The index and the bibliography of Jung's writings have been revised and brought up to date, and a list of illustrations has been added.

## PREFACES

It was a matter of special concern in working over the material for the new edition to emphasize more sharply wherever possible that Jung has never abandoned empiricism and steadily has remained within its boundaries, even where he has been reproached by one or another of the special branches of science with overstepping them. From the unique nature of its material, Jungian psychology of necessity always will draw on other special fields; but only he who is capable of seeing things from no viewpoint but his own will hold these apparent transgressions of the boundaries to be real.

In the realm of our knowledge of the psyche the same fundamental and revolutionizing significance can be accorded to-day to Jung's system of thought as belongs in the realm of the exact natural sciences to the discoveries of modern physics, with which it is, moreover, itself related through numerous analogies. Furthermore it is likely to have, like physics, a decisive influence on the formation of future conceptions of the world. The narrow limits of this book have not allowed us even in the fourth edition a closer investigation of these connexions and perspectives. Being consciously and intentionally restricted in scope it had to concentrate solely on the presentation of the Jungian theory and to withhold reference to that many-layered native soil from which Jung's system drew its first nourishment and in which it is spiritually rooted. It endeavoured, nevertheless, to convey a clear and comprehensive picture of this system to those readers who cannot be expected to be thoroughly acquainted with the teachings of religious psychology, with depth psychology, or with the philosophical doctrines by which Jung was inspired. Any kind of polemics has been carefully avoided, not only because polemics ultimately never convince but merely increase resistance, and not because of lack of consideration or esteem, but, on the contrary, in consequence of an attitude of profound veneration towards all serious scientific research or educational work, however antagonistic its tendency may be. Thus only he who is willing to take the empirical way through the fields of the psyche, going out from Jung's

## PREFACES

point of departure and going on with him without prejudice, will be able to grasp his teachings properly. May this work stimulate and guide him to that end!

'I am convinced'—so Jung said a short time ago—'that the study of the soul is the science of the future. Psychology is, so to speak, the youngest of the natural sciences and stands at the beginning of its development. It is, though, the science we need most, for it becomes increasingly evident that neither famine, nor earthquakes, nor microbes, nor cancer, but man, is the greatest danger to man, and this for the reason that we have no sufficient protection against psychic epidemics, which can work infinitely more destruction than the greatest catastrophes of nature. It therefore would be in the highest degree desirable to spread such a knowledge of psychology that people could understand from what quarter the greatest danger was threatening them.' If at least this insight could accrue to men out of the terrible suffering and destruction of the war, and a recognition of the powers dimly at work in their psyches would dawn upon them, then perhaps much would not have been in vain. If they furthermore would draw the necessary consequences therefrom, namely to throw light on these dark forces first in themselves, in order to tame them by integrating them organically into their psyches, then these forces would no longer make men the playthings of their caprice nor let them become raving beasts in the melting pot of the masses, then a step in the development of a real and lasting culture would be taken. For, until man begins to make order in his own soul, he will always be an easily led and helpless victim, blindly obedient to the mass, and can never become a free member of a community. Every collective, every people mirrors in the large the psychic state of its average members, and in its acts it reveals the heights and depths of soul of every one of them as he participates in the formation of history. The man, though, who takes unafraid the 'way within' and follows it courageously, overcoming its dangers, to the end will be able also to take the 'way without', into the world of external reality, without fear; he will master the demands of life in the collective

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with the help of his abundant tools for controlling nature and will neither lose himself in the labyrinth of the inner way nor go under as a soulless creature in the anonymous crowd, but will rescue the worth of his personality here as there. 'The world was created imperfect', said Paracelsus, 'and God has placed man in it that he may perfect it.' Thus man must first 'perfect' his own inner image, the microcosmos, if he will not that the macrocosmos, the world about him, reveal only the darkest side of its human model.

JOLANDE JACOBI

*Zürich, Spring, 1946*

## PREFACE TO THE FIFTH ENGLISH EDITION

CONTINUALLY increasing interest in the psychology founded by Jung and the general need of a clear and brief presentation of his theory has provided this summarizing and introductory work in a relatively short time with the opportunity for a new edition. The text of the fourth edition was taken over basically unaltered: only some corrections and important supplements have been added, and formulations have been rendered clearer and sharper. Naturally Jung's newest publications have been taken into consideration, although no new edition can ever be adequate to the inexhaustible creative forces of his productivity. Furthermore, in the supplement the biographical sketch of Jung has been brought up to date and the bibliography completed up to the present year.

May this book, then, further fulfil its aim in offering the reader on the one hand a review of the subject that makes easier his task, and on the other in stimulating him to penetrate further into Jung's own work with its manifold ramifications.

JOLANDE JACOBI

*Zürich, Spring, 1950*

## THE PSYCHOLOGY OF JUNG

THE psychology of C. G. Jung is divisible into a theoretical part, whose principal headings can be described quite generally as (1) Nature and Structure of the Psyche, (2) Laws of the Psychic Processes and Forces, and (3) a practical part based on these theories, their application, that is, as a therapeutic method in the narrower sense.

If one would reach a correct understanding of Jung's system, one must first of all accept Jung's standpoint and recognize with him the *full reality of the psychic*. This standpoint is, remarkable as it may sound, relatively new. For up to a few decades ago the psyche was not viewed as independent and subject to its own laws, but was studied and interpreted through derivation from religion and philosophy or from natural science, so that its true nature could not be rightly discerned. To Jung the psychic is no less real than the physical. Though it be not immediately touchable and visible, it is still fully and unambiguously experienceable. It is a world in itself—subject to law, structured, and possessed of its special means of expression. All that we know of the world comes to us, as does all our knowledge of our own being, through the medium of the psychic. For, 'The psyche is no exception to the general rule that the universe can be established only in as far as our psychic organism permits.'<sup>1</sup> It follows then that 'modern empiric psychology belongs as far as its object and its method are concerned to the natural sciences, but as far as its method of explanation is concerned to the humanities.'<sup>2</sup> 'Our

<sup>1</sup>Jung, C. G.: *Psychology and Religion*. New Haven: Yale University Press, 1938. p. 49.

<sup>2</sup>Jung, C. G.: *Psychologie und Erziehung*. Zürich: Rascher, 1946. p. 48.

## THE PSYCHOLOGY OF JUNG

psychology studies both man in a state of nature and man in a state of culture; therefore it must keep both the biological and the spiritual viewpoint in mind throughout its explanations. As a medical psychology it cannot do otherwise than take man as a whole into consideration,<sup>1</sup> says Jung. It 'investigates the grounds of the pathogenic disturbances of adjustment and follows the complicated paths of neurotic thought and feeling in order to find the way leading back from confusion into life. Our psychology is thus practical science. We do research not for the sake of research, but because of our immediate aim of helping. We could just as well say that science was a by-product of our psychology, not its main goal, which constitutes a great difference between it and what is understood by "academic science".'<sup>2</sup>

Jung makes this his premise, but not—as a pure psychologism would do—with the intention of minimizing other ways to knowledge; neither does he postulate, as psychism does, that all reality, nor as panpsychism does, that all being is of a purely psychic nature. To investigate this 'psychic' as the 'organ' with which we are endowed for comprehending the existing universe, to observe its phenomena, to describe them, and to bring them into a meaningful system is his aim and goal. The theological, psychological, historical, physical, and biological standpoints as well as many others are all equally starting points for the investigation of the facts of being; they are interchangeable, even transposable up to a certain point, and they can be utilized at will according to the investigator's problem and special interests. Jung takes the psychological, leaving the others to persons competent in their fields, drawing however upon his wide acquaintance with psychic reality, so that his theoretical structure is no abstract system created by the speculative intellect but an erection upon the solid ground of experience and resting only upon that. Its two main pillars are:

- I. The Principle of Psychic Totality.
- II. The Principle of Psychic Dynamics.

<sup>1</sup>*Psychologie und Erziehung*, p. 41.

<sup>2</sup>*Ibid.*, p. 53.

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In the further elaboration of these two principles, as in the practical application of the system, the definitions and explanations given by Jung himself and here identified as such will be employed wherever possible. At the same time it should be mentioned here that Jung generally employs the term 'analytical psychology' for the designation of his teachings when speaking of the practical procedure of psychological analysis. He chose this designation after his separation from Freud in 1913 in order to obviate confusion with the 'psychoanalysis' of the Freudian school. Later he coined the concept of 'Complex Psychology', which he always uses when matters of basic principle and theory are to the fore. He wanted to emphasize with this conception that his teachings, in contrast to other psychological theories (e.g., the mere psychology of consciousness or Freudian psychoanalysis with its reduction of everything to elementary drives), are concerned with complex, i.e., extremely complicated questions. The designation 'Complex Psychology' has gained ever more ground in the last years; it is mainly employed in German to-day.



# THE PSYCHOLOGY OF JUNG

[I]

## THE NATURE AND STRUCTURE OF THE PSYCHE

**B**y psyche Jung understands not merely what we usually mean by the word 'soul' (*Seele*) or 'mind' but 'the totality of all psychological processes, both conscious as well as unconscious'<sup>1</sup>—that is, something broader than and including the soul, which for him constitutes only a certain 'limited complex of functions.'<sup>2</sup> The psyche consists

<sup>1</sup>*Psychological Types*, p. 588. Translated by H. G. Baynes. Fourth impression. London: Kegan Paul, 1933.—The text of the existing English translations of Jung has been compared with the original German text of all the quotations in this book, in so far as translations of the quoted works exist, and has been utilized here in the main. We have allowed ourselves, however, to alter or to translate anew where this seemed advisable for the sake of greater clarity or precision, and thus the reader will find some differences in the wording of the quoted passages as they stand here and in the English versions of Jung's works.

—*Translator's note.*

<sup>2</sup>In order to avoid confusion resulting from the habits of everyday speech, which in English employs the words 'mind' and 'soul' now in a narrower, now in a wider meaning, and allows them to be distinguished as concepts only through the context in which they stand, I have endeavoured to restrict each of these words to a definite, sharply circumscribed meaning and to use them so far as possible only in this sense. Only too often already has a too matter-of-course, unreflecting taking over of these terms led to a confusion of concepts and barred the way to understanding in the subtle realm of psychological thought. In the wish to avoid this danger the terms in question have been defined in the following sense and used in it only throughout: 'mind' everywhere where we have to do with a conscious psychological activity or where we are speaking of consciousness or intelligence; 'soul', which has a

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of two spheres supplementing one another but opposed in their properties—of CONSCIOUSNESS and the so-called UNCONSCIOUS.<sup>1</sup> Our ego has a share in both.

The following Diagram I<sup>2</sup> shows the ego standing between the two spheres, which not only supplement but also complement or compensate each other. That is, the dividing line that marks them off from each other in our ego can be displaced in both directions, as is suggested by the arrows and the dotted lines in the figure. It is naturally only an expedient of thought and an abstraction that the ego stands exactly in the middle. From the fact that this boundary can be shifted it follows that the smaller the upper part, the narrower is consciousness, and conversely.

specific meaning in Jungian terminology, in the sense of a definite, circumscribed functional complex that one could characterize best as a kind of 'inner personality', as the 'subject' to which the individual's consciousness has a similar relation as to the external object. Jung's definition reads: 'The subject regarded as "internal" object, however, is the unconscious. . . . The "internal personality" is the way in which one behaves in regard to his internal psychic processes; it is the inner attitude, the character that one displays to his unconscious. . . . This internal attitude I term . . . the soul. The same independence that often accrues to the external attitude is claimed also by the internal attitude, the soul . . . As experience proves, it is wont to hold all those general human properties that are lacking to the conscious attitude.' (*Psychological Types*, p. 593.) *Both these concepts accordingly refer in Jung's system and in this work to one aspect only of the psychic totality. Where we have to do with all its aspects or partial systems in one, in a whole that includes at once the conscious and unconscious sides, the word 'psyche' or 'psychic' is always employed throughout.*

<sup>1</sup>The first systematic, scientific investigation of the manifestations of the unconscious is the imperishable achievement of S. Freud, who can be regarded as the founder of modern depth psychology.

<sup>2</sup>This diagram, like all that follow, is merely a construction to help our understanding. Let the reader be expressly warned against taking these diagrams too literally and seeing in them more than an admittedly inadequate attempt to bring certain very complex and abstract functional relations in the psychic realm closer to our understanding in this simplified, visible form. The circle was chosen in order to suggest the relative closedness, the wholeness of the individual psyche. Wholeness has ever been symbolized by a sphere or circle. 'In neo-Platonic philosophy the soul (i.e., psyche) has a particular relation to the spheric form. Cf. too the round form of Plato's primitive man.' (Jung, *Integration of the Personality*, p. 122. London: Kegan Paul, 1940.)

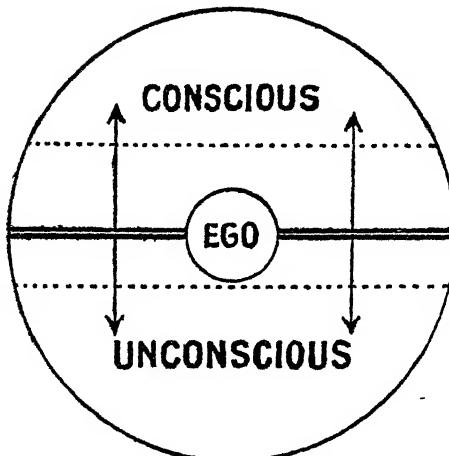


DIAGRAM I

When one considers the relation of these two spheres to each other one sees that our consciousness constitutes only a very small part of the whole psyche. It floats as a little island on the boundless sea of the unconscious. Diagram II indicates the little black point in the centre as our ego, which, surrounded by and resting on consciousness, represents the side of the psyche which is concerned, especially in our Western culture, with adjustment to external reality. 'Under the ego I understand a complex of representations which constitutes the centrum of my field of consciousness and appears to possess a very high degree of continuity and identity,'<sup>1</sup> says Jung, and calls the ego also 'the subject of consciousness'. 'Consciousness he defines as 'the function or activity which maintains the relation of psychic contents with the ego'.<sup>2</sup> 'Relations to the ego, in so far as they are not sensed as such by the ego, are unconscious.'<sup>3,4</sup> The

<sup>1</sup>*Psychological Types*, p. 540.

<sup>2</sup>*Ibid. Types*, p. 536.

<sup>3</sup>*Ibid. Types*, p. 535-6.

<sup>4</sup>In everyday language 'consciousness' is often confused with 'thinking', although this is inadmissible, for there is consciousness of feeling, will, anxiety, as well as of all other vital phenomena. Just as little should the concept of 'life' be used as equivalent to 'consciousness',

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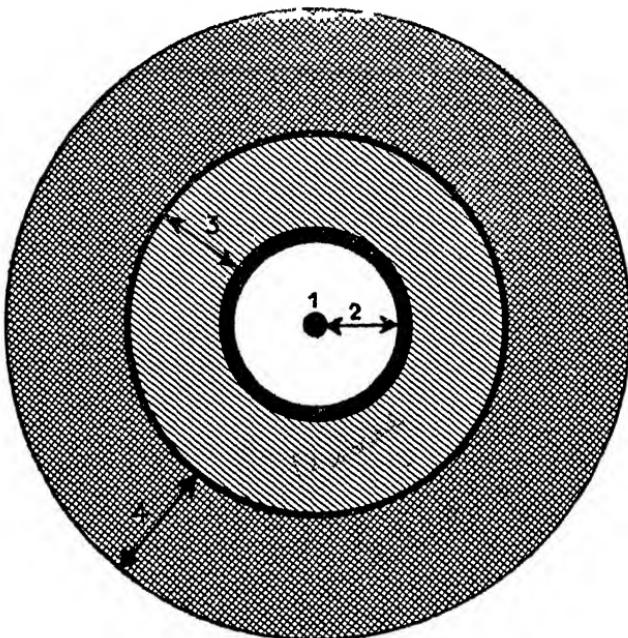


DIAGRAM II

1. Ego.
2. The sphere of consciousness.
3. The sphere of the personal unconscious.
4. The sphere of the collective unconscious.

next circle shows how the sphere of consciousness is surrounded by contents lying in the unconscious. Here are those contents which have been put aside—for our consciousness can take in only a very few contents at once—but which can be raised again at any time into consciousness; furthermore, those which we repress because they are disagreeable for various reasons—i.e., 'forgotten, repressed,

as unfortunately often occurs. Thus for example in a person who is sleeping or has fainted, life is still present, but not consciousness. The various meanings of 'consciousness' and the 'unconscious', their significance and implications for general psychological theory have been investigated by K. W. Bash in *Consciousness and the Unconscious in Depth and Gestalt Psychology* (Amsterdam: North Holland Publishing Co., 1949), who has also developed a new theory concerning these two basic concepts.

## THE NATURE AND STRUCTURE OF THE PSYCHE

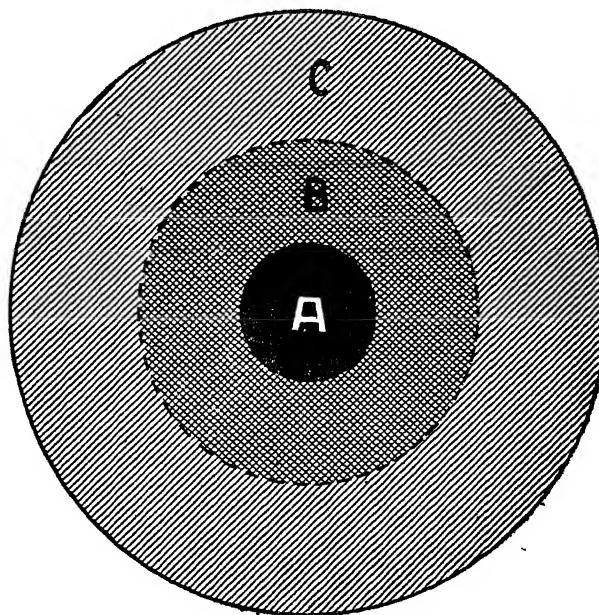


DIAGRAM III

- A. That part of the collective unconscious that can never be raised into consciousness.
- B. The sphere of the collective unconscious.
- C. The sphere of the personal unconscious.

subliminally perceived, thought, and felt matter of every kind.<sup>1</sup> This region Jung calls the 'PERSONAL UNCONSCIOUS' in order to distinguish it from that of the 'COLLECTIVE UNCONSCIOUS', as is indicated in Diagram III.<sup>2</sup> For the collective part of the unconscious no longer includes

<sup>1</sup>*Psychological Types*, p. 616.

<sup>2</sup>In the diagrams either the ego or the 'middle', i.e., the collective unconscious, occupies the centre according to which is taken as the starting point of the discussion.

When we speak of 'regions' or 'layers' of the unconscious or even attempt to illustrate them pictorially, then we transform a genetic way of looking at a problem, as it were, into a spatial one and try by means of a 'topology' to make orientation in the extremely complicated total psychic system easier, with no intention of doing more than introducing a methodological help.

## THE PSYCHOLOGY OF JUNG

contents that are specific for our individual ego and result from personal acquisitions, but such as result 'from the inherited possibility of psychical functioning in general, namely from the inherited brain structure'.<sup>1,2</sup> This inheritance is common to all humanity, perhaps even to all the animal world, and forms the basis of every individual psyche. 'The unconscious is older than consciousness. It is the "primal datum" out of which consciousness ever afresh arises.'<sup>3</sup> Thus consciousness is 'merely built upon the fundamental psychic activity, which consists in the functioning of the unconscious'.<sup>4</sup> The notion that man's psychic life is in the main conscious is false, for 'we spend the greater part of our life in the unconscious: we sleep or day-dream. . . . It is incontestable that in every important situation in life our consciousness is dependent upon the unconscious'.<sup>5</sup> Children begin life in an unconscious state and grow into a conscious one.

The unconscious consists of contents that are entirely undifferentiated, representing the precipitate of humanity's

<sup>1</sup>The term brain structure, which is used by Jung where one would perhaps expect psychic structure, must be properly understood. It is meant to point to the biological connexion. For the psyche as it presents itself to us—i.e., as it is understood by us—is connected with our bodily being. That does not by any means, however, imply biological 'dependence'. 'The psychic deserves to be taken as a phenomenon in itself, for there are no grounds for regarding it as a mere epiphenomenon, even though it is associated with the function of the brain; just as little as one can conceive of life as an epiphenomenon of the chemistry of carbon.' (*Contributions to Analytical Psychology*, p. 6. Translated by H. G. and C. F. Baynes. London: Kegan Paul, 1928.) Jung says further: 'We can very well determine with sufficient certainty that an individual consciousness with reference to ourselves has come to an end in death. Whether, however, the continuity of the psychic processes is thereby broken remains doubtful, for we can to-day assert with much less assurance than fifty years ago that the psyche is chained to the brain.' (*Wirklichkeit der Seele*, p. 212. Zürich: Rascher, 1934.) On the contrary, it appears that the psyche is not bound to space and time. The unconscious manifests itself in such a way that it seems to stand outside of them; it is spaceless and timeless.

<sup>2</sup>*Psychological Types*, p. 616.

<sup>3</sup>*Seminar on Children's Dreams*, 1938-39. Privately printed.

<sup>4</sup>*Ibid.* <sup>5</sup>*Ibid.*

## THE NATURE AND STRUCTURE OF THE PSYCHE

typical forms of reaction since the earliest beginnings—apart from historical, ethnological, racial, or other differentiation—in situations of general human character, e.g., such situations as those of fear, danger, struggle against superior force, the relations of the sexes, of children to parents, to the father- and mother-imago, of reaction to hate and love, to birth and death, to the power of the bright and dark principle, etc.

A basic capacity of the unconscious is that of acting compensatively and of setting up in contrast to consciousness—which normally always gives an individual reaction, adapted to outward reality, to the situation in question—a typical reaction derived from general human experience and conforming to internal laws, thereby making possible an adequate adjustment based on the totality of the psyche.

\* \* \* \* \*

Before we proceed to a further discussion of the unconscious we shall, however, consider the psychology and structure of consciousness more closely. Let Diagram IV<sup>1</sup> serve as an illustration. The circle symbolizes again the totality<sup>2</sup> of the psyche; at the four points of the compass stand the four basic functions that are constitutionally present in every individual: thinking, feeling, intuition, and sensation.<sup>3</sup>

By a psychological function Jung understands a 'certain form of psychic activity that remains theoretically the same under varying circumstances and is completely independent

<sup>1</sup>Be it noted that in *all* the diagrams for the sake of simplicity the *thinking type*—that type, namely, which understands and adjusts to the world predominantly through thinking, cognition—has been taken as a model. Naturally, however, it could be any other type, with corresponding rearrangement of the functions.

<sup>2</sup>By the concept of totality Jung means more than unity or wholeness. It implies a kind of integration, a unification of parts, a creative synthesis that includes some active power of the psyche. It is an entity, concomitant to the concept of the 'self-regulating system' (see later).

<sup>3</sup>The concepts of feeling and sensation as functions of the conscious psyche should not be confused with each other, as unfortunately often happens in English, where 'feeling' is used for both. In French, for instance, the difference as meant here is clearly shown by the two wholly different concepts of 'sentiment' and 'sensation'.

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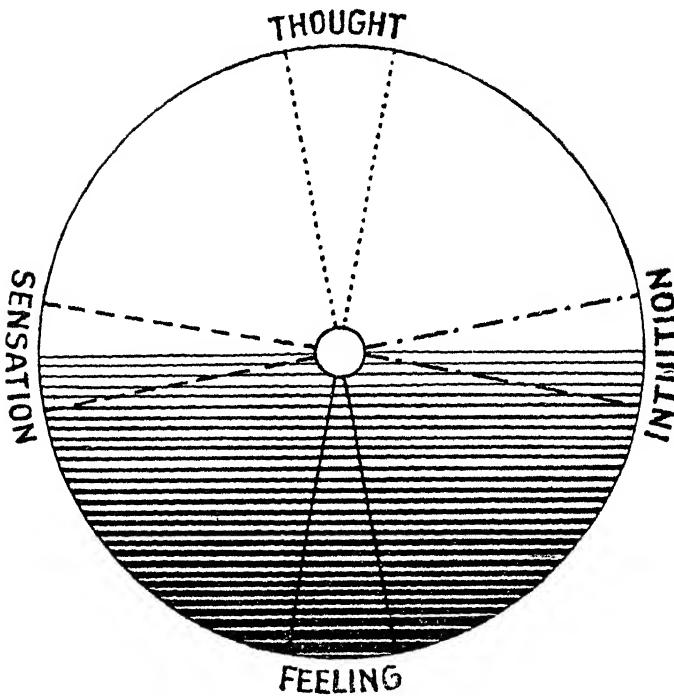


DIAGRAM IV

of its momentary contents.'<sup>1</sup> The decisive fact is, accordingly, not *what* one thinks, but *that* one employs one's intellectual function and not, for instance, one's intuition in receiving and working up contents presented from without or within.<sup>2</sup> Thinking is that function which seeks to reach an understanding of the world and an adjustment to it by means of an act of thought, of cognition—i.e., of conceptual relations and logical deductions. In contrast thereto the feeling function apprehends the world on the basis of an evaluation by means of the concepts, 'pleasant or unpleasant, adience or avoidance'. Both functions are characterized as rational because they work with values:

<sup>1</sup>*Psychological Types*, p. 547.

<sup>2</sup>Here it is in the first place simply a mode of grasping and working up psychic actualities, without regard to their respective contents.

## THE NATURE AND STRUCTURE OF THE PSYCHE

thinking evaluates by means of cognitions from the viewpoint 'true—false', feeling by means of emotions from the viewpoint 'agreeable—disagreeable'. These two fundamental forms of reactions are mutually exclusive as practical determinants of behaviour; the one or the other predominates.

The other two functions, sensation and intuition, Jung calls the *irrational* functions, since they circumvent the *ratio* and work not with judgements but with mere perceptions, without evaluation or interpretation. Sensation perceives things as they are and not otherwise. It is the sense of reality *par excellence*, what the French call the 'fonction du réel'. Intuition 'perceives' likewise, but less through the conscious apparatus of the senses than through its capacity for an unconscious 'inner perception' of the potentialities in things. The sensation type, for example, will take notice of an historical event in all its details but disregard the psychological context in which it is set; the intuitive, on the contrary, will pass over the details carelessly but perceive without difficulty the inner meaning of the occurrence, its possible relations and consequences. Or another example: before a beautiful, blooming spring landscape the sensation type will see and be aware of the flowers, the trees, the colour of the sky, etc., in full detail; the intuitive, however, will notice only the impression and colouring of the whole. It is evident, accordingly, that these two functions contrast with and mutually exclude each other just as thinking and feeling do.

This mutually exclusive relation corresponds to the facts, i.e., to observation (let it be emphasized in this place: Jung is above all an empiricist), but it is in equal measure a conclusion from Jung's empirically derived theories. This will be evident immediately if one considers, for example, that the two basic functions thinking and feeling, in so far as they are evaluative, cannot, in the sense of this definition, come into action simultaneously. For one can scarcely measure the same thing with respect to the same property simultaneously with two different measures.

Although man possesses constitutionally all four functions, which allow him 'orientation in his momentary situation as



fully as does a geographical specification of longitude and latitude',<sup>1</sup> experience shows that it is always only one of these functions with which he orients himself and adjusts himself to reality. This function—probably the individual constitution determines here which it is to be—becomes ever more strongly developed and differentiated, 'it becomes the dominant function for adjustment, it gives the conscious attitude its direction and quality,'<sup>2</sup> and stands constantly at the disposal of the individual's conscious will. It is therefore named the differentiated or SUPERIOR FUNCTION and determines the individual's type. The psychological type characterizes thus a *general habitus*, which naturally can appear within the limits of the typical in all individual variations, according to the social, mental, or ethical plane.

In the preceding Diagram IV the upper half is shown light, the lower dark, and the four functions appear in their corresponding relations. [The sphere of activity of our psychic functions is meant to be represented thereby so that the superior function belongs wholly to the light, the conscious side, whilst its opposite, which we shall call the undifferentiated or INFERIOR FUNCTION, is wholly bound up with the unconscious, and the two others lie partly in consciousness, partly in the unconscious. Practically this signifies that, besides his principal function, a person generally makes partial use of a second, relatively differentiated and directed accessory or AUXILIARY FUNCTION. The third function is only seldom available for the ordinary man's use; the fourth, the inferior one, is entirely beyond the disposal of his will.

A happy and perhaps not merely coincidental analogy to the relative value and direction of the functional processes is presented by the Chinese *Taiguitu* sign, reproduced in Diagram V. Here, too, the path does not follow the peri-

<sup>1</sup> *Modern Man in Search of a Soul*, p. 107. Translated by W. S. Dell and C. F. Baynes. London: Kegan Paul, 1938.

<sup>2</sup> T. Wolff, *Einführung in die Grundlagen der komplexen Psychologie*, p. 63 (from the anniversary volume *Die kulturelle Bedeutung der komplexen Psychologie*. Berlin: Springer, 1935. Quoted in the following only by the title of the essay.)

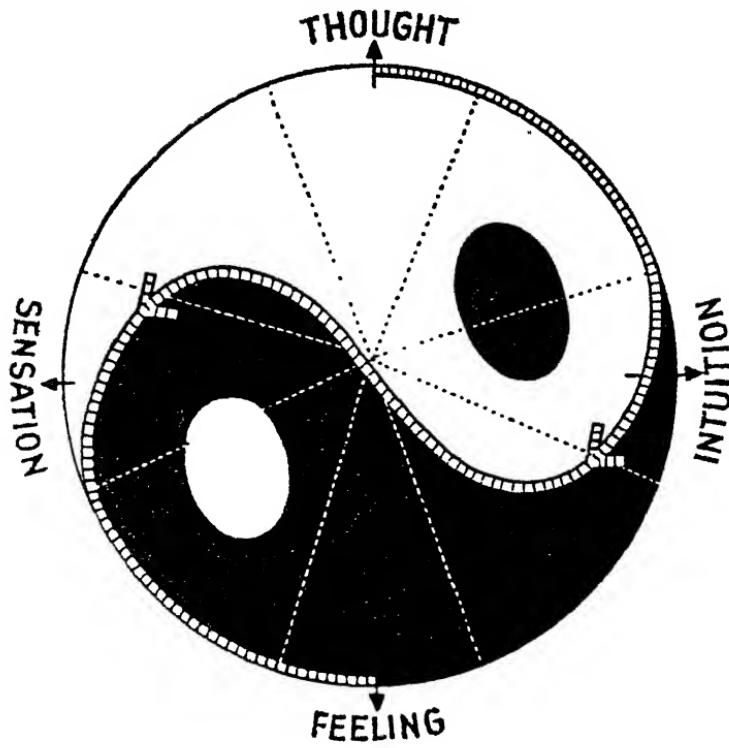


DIAGRAM V

phery, but an inner line, corresponding to the relations of the functions as already described.<sup>1</sup> This *Taigitu*-sign is one of the visionary primal symbols of humanity. It represents the duality of light and dark, of masculine and feminine as unity, as whole: 'In it are given at once above and below, right and left, before and behind—in short, the universe of opposites.'<sup>2</sup> The course of the arrow, the path, does not take the form of a cross, as one might suppose, but goes from above to the right (whereby one might

<sup>1</sup>The course of the process of differentiation is shown in the diagram by the dotted sinuous line, its direction by the arrows.

<sup>2</sup>*I Ging: Buch der Wandlungen*, translated from the Chinese into German by Richard Wilhelm, with notes by C. G. Jung. Jena: Diedrichs, 1924. Engl. Ed. *The I Ching*. London, Routledge & Kegan Paul, 1950.

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think of these two sectors of the bright region as representing symbolically father and son), then to the left where darkness already prevails (as symbol of the daughter), and lastly to the fourth function, lying altogether in the darkness of the mother's womb, of the unconscious; which agrees perfectly with the findings of the psychology of functions. The differentiated and the auxiliary function are conscious and directed—they are often represented in dreams, for instance, by father and son; the other two functions are partly or wholly unconscious—they are often represented by mother and daughter. Since, however, the opposition between the auxiliary functions is far less acute than that between the differentiated and the inferior function, the third function can also be raised into consciousness, thereby becoming 'masculine'.<sup>1</sup> It always brings with it, nevertheless, something of its contamination with the inferior function and forms in this way a sort of mediator with the unconscious. The fourth function, which partakes of the unconscious, draws, as soon as the attempt is made to raise it into consciousness, the contents of the unconscious with it and leads thus to a confrontation with these and to the possibility of a synthesis between consciousness and the unconscious.

For designating precisely these four functions as basic, Jung, as he says, 'can give no *a priori* reason; . . . I can only point to the fact that this conception has shaped itself out of many years' experience'.<sup>2</sup> He differentiates these four functions from one another 'because they are neither mutually relateable nor mutually reducible',<sup>3</sup> and because they exhaust all the given possibilities.<sup>4</sup> The four indeed has been since remotest times an expression of completeness: cf. the four sectors of the normal co-ordinate system, the four arms of the cross, the four points of the compass.

<sup>1</sup>The light regularly stands in symbol-iconography for the masculine, the dark for the feminine.

<sup>2</sup>*Psychological Types*, p. 547.

<sup>3</sup>*Ibid.*, p. 547.

<sup>4</sup>The will, which is likewise regarded by many psychologists as such a basic function, cannot be counted as one according to Jung's view, for it can be present in all four basic functions in the form of *directed* psychic energy.

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If all the four functions could be raised into consciousness, the whole circle would stand in the light, and we could speak of a 'round', i.e., complete man. Theoretically, at all events, this is conceivable. As a matter of practical fact, however, this goal always can be attained only approximately and never wholly, for probably it is granted to no man to bring to light all that is dark within him. If he were capable of this, it would mean he could cast off his last '*Erdenrest*' (Goethe), his last trace of mortal fallibility. If, then, it is impossible on account of the mutual exclusiveness of the functions to take various basic attitudes at the same time, nevertheless on our way to becoming conscious we can differentiate them one after another to a certain degree and so at least approach 'roundness'. If one has all four functions at one's disposal in sufficient measure—which would be the ideal goal of analysis—then one can, for example, first comprehend an object cognitively, then track out by means of intuition its inner, concealed potentialities, then touch it all round, as it were, by means of sensation, and finally—if feeling be the inferior function—evaluate it with regard to its agreeableness or disagreeableness.<sup>1</sup>

Very few people are clear about the functional type to which they belong, although it is generally easy 'to recognize by its strength, stability, consistency, reliability, and degree of adaptation whether a function be differentiated and how far'.<sup>2</sup> The essential characteristic of the inferior function, on the other hand, is its unreliability in use, its influenceability or distractability, its vagueness; in Jung's words, 'Not *you* have it in hand, but it has *you*.' It breaks in upon you autonomously from the unconscious whenever it pleases. Being intermingled with the unconscious wholly without differentiation, it has an infantile, primitive, instinctive, archaic character. Therefore we are so often surprised by actions of a moody, savage, passionate kind proceeding from persons to whose nature as we know it they seem completely foreign..

<sup>1</sup>The order presupposes here as in the diagrams the predominance of the thinking function.

<sup>2</sup>*Modern Man in Search of a Soul*, p. 107.

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These four functional types, based on the predominance of the one or the other function in the individual, are valid in this form, of course, only theoretically. In real life they almost never occur pure but more or less as mixed types, as is suggested in Diagram VI. A pure thinking type, for

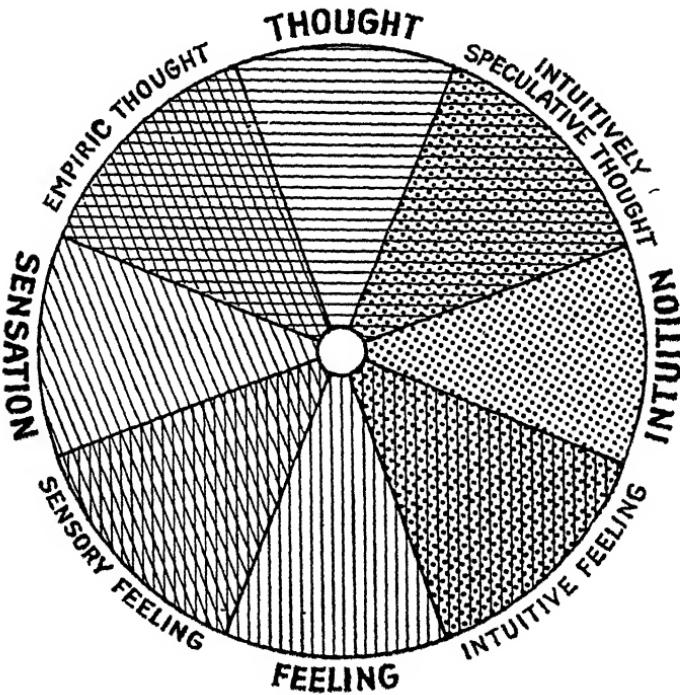


DIAGRAM VI

example, was Hume, while William James must be described as an intuitive thinking type. Adjacent functions can thus appear in manifold mixed forms, and when they thus appear in mixed types with merely greater or less prevalence of the one function, they make the classification of the individual according to functional type extraordinarily difficult. The two pairs of opposites—the two axes: thought-feeling and sensation-intuition—must, however, in every case stand in compensatory relation to each other. In case of over-

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exaggeration of the one function—in a person, for instance, who lives only intellectually—the complementary function, feeling, will strive to compensate of itself, so to speak, and will then work naturally in its inferior form. This intellectual will then be overcome quite unexpectedly, as if from ambush, by altogether infantile outbursts of emotion; fantasies and dreams of a primitively impulsive kind, against which he feels himself absolutely defenceless, overwhelm him. The like happens to the one-sidedly intuitive individual, whose neglected sensation function compels him with often uncomprehended blows to pay attention to the hard reality.

\* \* \* \* \*

The complementary or compensatory relation of the functions to each other is, as already mentioned, a law inherent in the structure of the psyche. This almost inevitable over-differentiation of the superior function in the course of the years leads nearly always to tensions, which belong to the real problems of the second half of life and whose solution forms one of the principal tasks of this period. Above all, the over-differentiation leads to a disturbance of equilibrium, as was already hinted above, which of itself can work serious harm. That specific form of the general psychic behaviour of man with respect to the external world which Jung has called the PERSONA is also connected with this over-differentiation. Diagram VII shows how the whole system of relations through which the psyche manifests itself in relation to the environment shuts off the ego from the objective world. Thinking is here, as in the other diagrams, assumed to be the principal function; therefore it dominates nearly completely the mantle of the persona around the ego. The auxiliary functions, intuition and sensation, have a much smaller, and the inferior function, feeling, almost no part in it. Jung defines the persona as follows: The persona is a function-complex which has come into existence for reasons of adaptation or necessary convenience, but by no means is it identical with the individuality. The function-complex of the persona is exclusively concerned with the relation to the object,<sup>1</sup> to the exterior

<sup>1</sup>*Psychological Types*, p. 591.

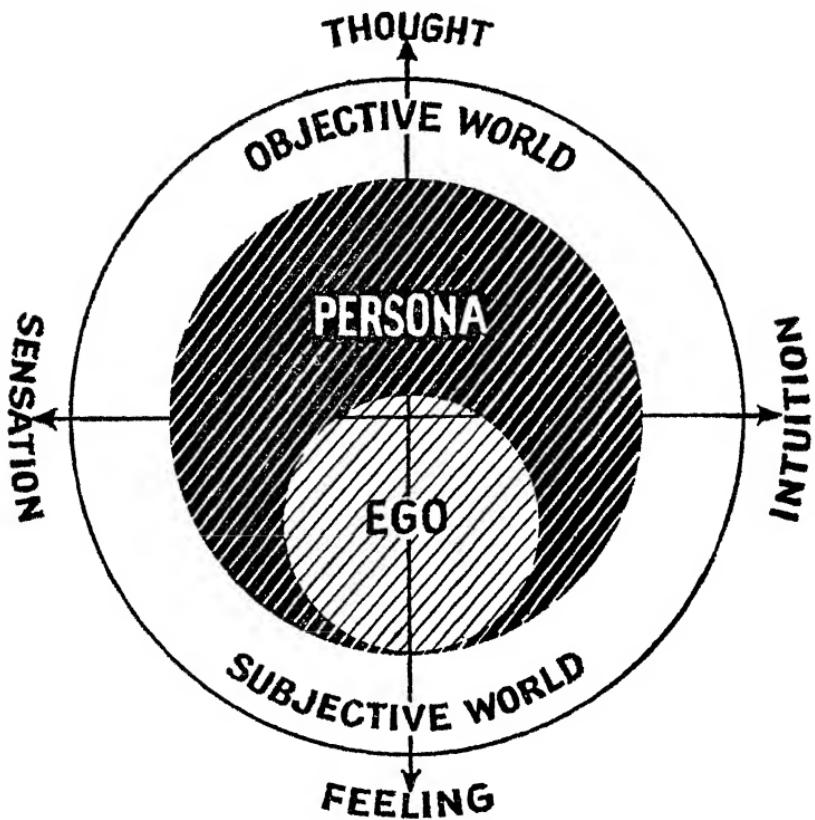


DIAGRAM VII

Sphere of Consciousness.

world. *'The persona is a compromise between the individual and society based on that which one appears to be.'*<sup>1</sup> A compromise, that is, between the demands of the environment and the necessities of the individual's inner constitution. With the individual who is well adjusted to the external and to his own internal world alike, the persona is, so to speak, a necessary but elastic barrier that assures him a relatively natural, well-ordered, and easy contact with his

<sup>1</sup> *Two Essays on Analytical Psychology*, p. 165. Translated by H. G. and C. F. Baynes. London: Bailliere, Tindall and Cox, 1928.

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environment. It can, however, because of the very ease with which one is able to conceal his real nature behind such an habitual means of adjustment, become a danger. Then it stiffens, becomes automatic and, in the real meaning of the word, a grown-on mask, behind which the individual shrivels and runs the risk of becoming ever more empty. 'The identification with office and title has something seductive about it, on which account many men are nothing but the dignity lent them by society. It would be in vain to seek a personality behind this shell; one would find merely a contemptible little human creature. Just for this reason is an office—or whatever the outer shell may be—so seductive,'<sup>1</sup> representing as it does a cheap compensation for personal inadequacies. We all know the professor, for example, whose whole individuality is exhausted in playing the professor's rôle; behind this mask one finds nothing but a bundle of peevishness and infantilism. Adjustment to the environment can occasionally, however, be attempted not by means of the superior function—as is and should be the rule—but can also be forced upon one by the parents or through the pressure of education. This, however, cannot occur without severe consequences in the long run and can lead, as a result of the violence done to the inherited psychic structure, to a kind of 'compulsive character' in the individual concerned or even to a real neurosis. The persona inevitably appears in this case stigmatized with all the inadequacies that characterize the inferior, undifferentiated function. Such persons not only make an unnatural, artificial impression, but they can easily mislead the psychologically naïve to an entirely false estimate of their real nature. These types handle their contacts with the external world all their life long in a stereotypedly false, clumsy way. One example would be the eternally unlucky person, another the so-called 'bull in the china shop' who makes nothing but bad breaks and has no natural feeling for correct and suitable behaviour.

But not only the bearers and representatives of collective

<sup>1</sup>*Ibid.*, p. 148.

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consciousness,<sup>1</sup> the 'big names' attested by community and society, the badges of title, dignities, rôles, etc., constitute an attraction and therefore cause an inflation of the personality. Beyond our ego there is not just the collective consciousness of society but also the collective unconscious, our own deep, which conceals equally attractive and imposing figures. As in the first case one can be thrust into the world through the dignity of one's office and so become exteriorized, one can just as suddenly vanish from it, i.e., be swallowed up by the collective unconscious, identify oneself with an inner image, creating, for example, delusions of grandeur or of insignificance, holding oneself for a hero, a saviour of mankind, an avenger, a martyr, an outcast, a vamp, etc. A well-fitting and functioning persona, so to speak, is an essential condition for psychic health and is of the greatest importance if the demands of the environment are to be met successfully. As a healthy skin naturally allows the underlying tissues to transpire through its pores and, when it turns into a hardened, dead epidermis, cuts off the life of the inner layers, so a properly 'vascularized' persona acts as protector and regulator in the exchange between the inner and outer worlds, but comes to be, if it loses its elasticity and permeability, a troublesome impediment and even a fatal barrier. Every lasting misadjustment, as every identification with the persona—especially with an attitude that does not correspond to our true ego—must lead to disturbances as life goes on, which can grow into severe neuroses. //

\* \* \* \* \*

The functional type to which he belongs would be in itself an index to a man's psychological character. It alone, however, would not suffice. In addition his general psychological attitude, i.e., his way of reacting to what meets him from without or within, must be determined. Jung

<sup>1</sup>Under the concept of 'collective consciousness' (which corresponds in part to the Freudian concept of the Super-Ego) we understand the totality of the traditions, conventions, rules, prejudices, and norms in a human collective that are followed consciously but unreflectively by the individual, or that give the consciousness of the group as a whole its direction.

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distinguishes two such attitudes: EXTRAVERSION and INTROVERSION. They represent orientations that essentially condition all psychic processes—the reaction habitus, namely, through which one's way of behaving, of subjectively experiencing, and even of compensating through the unconscious is given. This habitus Jung calls 'the central switchboard, from which on the one hand external behaviour is regulated and on the other specific experiences are formed.'<sup>1</sup> Extraversion is characterized by a positive relation to the object, introversion rather by a negative. The extravert follows in his adjustment and response patterns more the external, collectively valid norms, the ideals of the time (*Zeitgeist*), etc. The introvert's reaction, on the contrary, is mainly determined by subjective factors. Thence comes his so often unsuccessful adjustment to the external world. The extravert 'thinks, feels, and acts in reference to the object'; he displaces his interest from the subject *out upon* the object, he orientates himself predominantly by what lies outside him. With the introvert the subject is the starting-point of his orientation and the object is accorded at most a secondary, indirect value. This type of man draws back in the first moment in a given situation, 'as if with an unvoiced "No"';<sup>2</sup> and only then follows his real reaction. Whereas the functional type describes the way in which the empirical material is specifically grasped and formed, the attitudinal type introversion-extraversion characterizes the general psychological orientation, i.e., the direction of that general psychological energy which Jung conceives the libido to be. It is anchored in our biological constitution and is much more firmly determined from birth than is our functional type. For, although the choice of the superior or principal function is in general determined by a certain constitutional predisposition to the differentiation of a particular function, this latter can be greatly modified by conscious effort of thought or even repressed. This is very seldom the case with a basic attitude or manner of reaction. Here only an 'inner rebuilding', an alteration in the psyche's structure, can

<sup>1</sup> *Modern Man in Search of a Soul*, p. 99.

<sup>2</sup> *Ibid.*, p. 98.

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bring about such a change, either through a spontaneous transformation (in this case again biologically determined) in puberty or the climacteric years or through a toilsome process of psychic development such as an analysis. Therefore the differentiation of a second and third function, i.e., of the two ancillary functions, is relatively easier than that of the fourth, inferior function, for the latter is not only the farthest removed from the principal function and standing in sharpest contrast to it, but it also coincides with the still unlied, obscure attitudinal type. The introversion of the extraverted thinking type, for example, has not the tone of intuition or sensation but primarily that of feeling.

Extraversion and introversion stand likewise in compensatory relation to each other. If consciousness is extraverted, the unconscious is introverted, and conversely. This fact is of decisive significance for psychological understanding. Toni Wolff has the following to say about it in her *Einführung in die Grundlagen der komplexen Psychologie*:<sup>1</sup> 'The unconscious of the extravert is introverted, although, on account of its unconsciousness, in undifferentiated and impulsive or compulsive form. When, therefore, the unconscious opposite breaks through, the subjective factors get the upper hand by force. The positively adjusted man who stands in harmony with all the world thereupon becomes temporarily or permanently an egocentric, critical, fault-finding individual, who, full of mistrust, suspects the most personal motives everywhere. He feels himself misunderstood and isolated and sniffs hostility on all sides. The automatic transition from the conscious to the contrary, unconscious attitude is frequently to be recognized by the fact that one discovers one's negative aspects in the object—as a rule one of contrary, i.e., introverted type—or projected upon it, which naturally often leads to unhappy and unjustified clashes.

'If the opposite, unconscious attitude breaks through in the introverted type, the latter becomes a kind of inferior, unadjusted extravert. The external object is overwhelmed

<sup>1</sup>*Die Kulturelle Bedeutung der komplexen Psychologie*, p. 61. Berlin: Springer, 1935.

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with projections of the most subjective material and acquires thereby a certain magical significance. Thus a "participation mystique" comes into being, as Lévy-Bruhl says of the primitives that identify themselves with the phenomena of nature. Such a condition naturally arises especially often in relations of love and hate, because an intense affect in itself furthers the projection mechanism.<sup>1</sup>

"The attitudinal habitus of consciousness serves its purpose until the individual comes into a situation in life where its one-sidedness makes adjustment to reality impossible. Very often this consists of the individual's entering into relations with an object of the opposed type; then the opposites clash against each other, misunderstandings arise, one loads one's partner with blame because he possesses those qualities that one does not see in oneself and has not developed and that are therefore present only in inferior form. The difference in types is often thus the real psychological basis of matrimonial problems, difficulties between children and parents, friction in relations of friendship and business, even indeed of social and political differences. Everything of which one is unconscious in one's own psyche appears in such cases projected upon the object, and as long as one does not recognize the projected content in one's own self the object is made into a scapegoat. The ethical task would then be to recognise in oneself the opposed attitudinal habitus, which is structurally given in everyone. Through its *conscious* acceptance and development the individual would not only come into equilibrium himself but also understand his fellow-men better.'

This opposition of the functions and of the conscious and unconscious attitude is intensified into a conflict in the individual, as a rule, only towards the second half of life; indeed it is just that problem which indicates an alteration of his psychological situation in that portion of life. Often it is precisely the capable persons, well adjusted to the environment, who, once past their forties, suddenly find

<sup>1</sup>"Affects always occur where there is a failure of adaptation," says Jung (*Psychological Types*, p. 597).

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that they are, in spite of their 'brilliant mind', perhaps not equal to domestic difficulties or are, for example, insufficiently suited to their professional position. If this phenomenon is correctly understood, it must be taken as a sign and warning that the inferior function, too, now demands its rights and that a confrontation with it has become a necessity. The latter therefore plays in such cases the greatest rôle at the beginning of an analysis.

Here, though, attention must be called to another kind of disturbance of psychic equilibrium that one encounters to-day almost as frequently as that produced by a one-sidedly and exclusively differentiated principal function, viz., the disturbance that arises when none of the four possible functions is well developed or when all four have remained undifferentiated. A child's psyche is in such a state as long as it has no firmly structured ego. For the development of consciousness constitutes a long and toilsome process of centering and growth and proceeds parallel with the growth and strengthening of the principal function. It should be completed when maturity is reached, i.e., at the end of adolescence. If it is not accomplished at this time, however, or if it remains stuck in the preliminary phases, as so often happens, even up to a late age, then we have an infantile, childlike individual before us who, in spite of his years, is characterized by a singular undecidedness, an incessant vacillation in all his utterances, judgements, and deeds. It is as if such a person always had to look first which of his two possible attitudes or of his four possible ways of functioning he should make use of in this or that situation. Such a person is correspondingly influenceable and is always presenting a different face, or else he puts on—as a guard, so to speak, against such lability—a particularly conventional stiff mask, a persona, behind which he imagines he can well conceal his psychic underdevelopment. As experience shows, however, this breaks through in decisive life moments and situations and leads to endless complications. A too slight development of the functions is thus just as detrimental as a one-sidedly overdifferentiated one. The eternally pubescent individual is an everyday example of this, even

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though he make his appearance in the brightest and  
pleasantest aspects of the *puer aeternus*.

Just as the differentiation and isolation of that function which is constitutionally destined in the individual to enable him most surely to find footing and to meet the demands of the external world is the most important psychic task in youth, the differentiation of the other functions can be taken up only after the successful accomplishment of this task. For before the individual has firmly anchored his consciousness in reality—and that occurs only in adulthood, often only after a certain amount of experience in later life—the way into the unconscious cannot and should not be ventured upon unless absolutely necessary. It is the same with the attitudinal habitus. The constitutionally given habitus must take the lead in the first half of life, because the individual can in all likelihood best find his place in the world with the help of his naturally given attitude. The task of letting the opposite habitus come into its own emerges only during the second half of life. That it will be easier for the born extravert than for the born introvert to accomplish the external adjustment that the first half of life above all requires needs no further explanation. Perhaps one may then venture the assertion: the born extravert gets along in the world more easily in the first, the born introvert in the second half of his life—with which justice is done at least approximately. The danger threatening both types is one-sidedness. An efficient person can be so far driven into the world by his extraversion that he never finds his 'way home'. His most personal, inner being has grown strange to him. He is continually in flight from it, until one day he can go no farther. Or he may have relied too much upon his reason, have exercised and strengthened only his intellectual function, and now he perceives that he has estranged himself from his own living core. No feeling reaches from him even to the nearest of his fellow-men. Not only for him who is open to the world but also for the introvert difficulties arise in the course of life from his one-sided orientation. The neglected functions and the unlivid attitude revolt—as it were, demand their place in the sun—to be seized by means

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of a neurosis if not otherwise. For the goal is always totality —the ideal solution, in which all four psychological functions and both forms of attitudinal reactions are at the individual's command in as nearly the same degree of consciousness and disposability as possible. And once, at least, must a certain approximation to this ideal be attempted. If it does not make itself felt earlier as a demand, then the noon of life signifies the last summons to attain it now or never and thereby to 'round out' the psyche, so that it may not go towards life's evening unfinished and incomplete.

\* \* \* \* \*

As the functional type, so too the attitudinal type to which a person belongs almost always remains unknown to him or is mistaken. It is very difficult in any case and it requires a lengthy psychological investigation to isolate it from the kaleidoscopic picture that the psyche presents to the observer. The stronger the relation a person naturally has to the unconscious, the more difficult this problem becomes. This holds especially for all artistic natures. Creative individuals and artists, who have constitutionally an extraordinarily close relation—as it were a 'direct contact'—with the unconscious, can only seldom be assigned a type. This is so much the truer as one cannot simply equate the artist and his work. Often, for instance, the same artist belongs in his life to the extraverted, in his work to the introverted type, and conversely. This can readily be understood from the law of psychic complementariness and would probably be the case above all with such artists as portray in their work that which they themselves are not, i.e., their complement. With those artists, however, whose work does not portray their other, unrealized aspect but their own 'sublimation', their enhanced, idealized self-portrait, product and person may well agree in type. This holds above all for introverts who describe themselves in subtle psychological novels and characters, or for extraverts who make heroes and journeys of adventure the object of their artistic representations. Jung believes that the production of extraverted character originates from the artistic re-creation of experiences in the outer world, while the

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introverted production 'comes to pass' through the artist being overpowered by the contents of the inner, which flow laden with meaning into his pen or brush. The creative process, as far as we are able to follow it at all, consists of an activation of the timeless symbols of humanity resting in the unconscious and in the development and refinement of them into the completed work of art. 'Who, however, speaks in primordial images speaks as with a thousand tongues, he grips and overpowers, and at the same time he elevates that which he treats out of the individual and transitory into the sphere of the eternal, he exalts the personal lot to the lot of man, and therewith he releases in us too all those helpful forces that have ever enabled humanity to rescue itself from whatever distress and to live through even the longest night. . . . That is the secret of the artistic effect.'<sup>1</sup> Jung ascribes a special place to the creative activity of fantasy and even gives it a category of its own because, in his view, it cannot be attributed to any of the four basic functions, although it partakes of them all. The view that creative inspiration is a monopoly of the intuitive type, i.e., that every artist must naturally have intuition as his principal function, is therefore erroneous. The source of inspiration in every creative work is fantasy, but fantasy can be bestowed upon each of the four types. The artist's fantasy, which is a special capacity or gift, must be confused neither with the 'active imagination', which raises up, brings to life, and holds fast the images of the collective unconscious, nor with intuition, which is a manner of apprehending psychic data and thus a function of consciousness. The functional type will reveal itself only in its manner of apprehending and working over both its 'intuitions' and its creative notions or products of fantasy. Thus the work as a creative accomplishment can belong in its whole conception to another type than the artist who made it, and one cannot draw conclusions as to the artist's type on the basis of its content, but only from the way in which he has handled the theme. The artist's fantasy naturally

<sup>1</sup>*Contributions to Analytical Psychology*, p. 248. Translated by H. G. and C. F. Baynes. London: Kegan Paul, 1928.

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does not differ in principle from that of ordinary persons; what makes the artist is, besides the richness, originality, and liveliness of the products of his imagination, above all the formative power through which he can shape his notions and combine them into an organic, aesthetic whole. One constantly hears that it is dangerous for artists to concern themselves with the unconscious, and sees constantly that many artists, one and all, flee from all psychology, 'because they are afraid that this monster could devour their so-called creative powers. As if a whole army of psychologists could avail against a god! True productivity is a spring that cannot be stopped up. Is there any trick on earth that one could have whispered to Mozart or Beethoven and so have kept these masters from producing? Creative power is stronger than man. Where it is not, it is simply weak and may sustain under circumstances a passable little talent. Where it is a neurosis, however, a single word, even a glance often suffices to dissolve the illusion into air. Then a supposed poet can no longer write, and a painter has still fewer and stupider ideas than before, and psychology alone is guilty of all this! I should be glad if psychological knowledge had such a disinfective effect and could do away with the neurotic element that makes the art of to-day into an unenjoyable problem. Disease never furthers creativity, on the contrary it forms its strongest impediment. No dissolution of any repression can destroy real creativeness, and it is just as little possible to exhaust the unconscious', says Jung.<sup>1</sup>

Another erroneous supposition is the widely held view that a perfect work of art presupposes or implies the psychic perfection of its creator; for in order to gain something for the psychic process of differentiation from 'traffic with the unconscious', i.e., from the developing of the personality towards which one strives, one must *experience as a human being* the images, symbols, and visions rising out of it—that is, one must take them in *actively*, 'confront them with full consciousness and positively'.<sup>2</sup> The artist, however, often

<sup>1</sup>*Psychologie und Erziehung*, p. 92.

<sup>2</sup>*Two Essays on Analytical Psychology*, p. 235.

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meets them only passively, observing and copying, perceiving or, at best, merely allowing himself to be affected. In this sense his experience would indeed be an artistically valuable but a humanly incomplete one. That artist, though, who succeeded in broadening and refining both his own personality and his work creatively in the same degree would probably reach the peak of human accomplishment. However, this is granted only to few; for only seldom does a man's strength suffice to bring his work without and within to like perfection. For, 'great gifts are the most beautiful and often the most dangerous fruits on the tree of humanity. They hang on the thinnest twigs, that break off easily.'<sup>1</sup>

\* \* \* \* \*

Extraversion and introversion are, indeed, generally constant forms of reaction in the life of one and the same person, although they can replace each other at times. Certain phases in human life and even in the lives of peoples are characterized more by extraversion, others more by introversion. For example, puberty is usually a more extraverted, the climacteric a more introverted phase; the Middle Ages were more introverted, the Renaissance was more extraverted, etc. This alone demonstrates that it would be quite false to designate, as so often happens, extraversion or introversion as the 'superior' attitude. Both have their justification and their place in the world. Both have a different mission, for the sake of the world's completeness. Whoever does not acknowledge this only proves himself blindly caught in one of those two attitudes and unable to look beyond it.

Combining extraversion and introversion as general attitudinal habitus with the four functions, there result in all eight different psychological types: the extraverted thinking type, the introverted thinking type, the extraverted feeling type, the introverted feeling type, etc.; and these form a kind of compass, with which we can orientate ourselves concerning the structure of the psyche. If we wish to give a complete schematic representation of the persona-

<sup>1</sup>*Psychologie und Erziehung*, p. 195.

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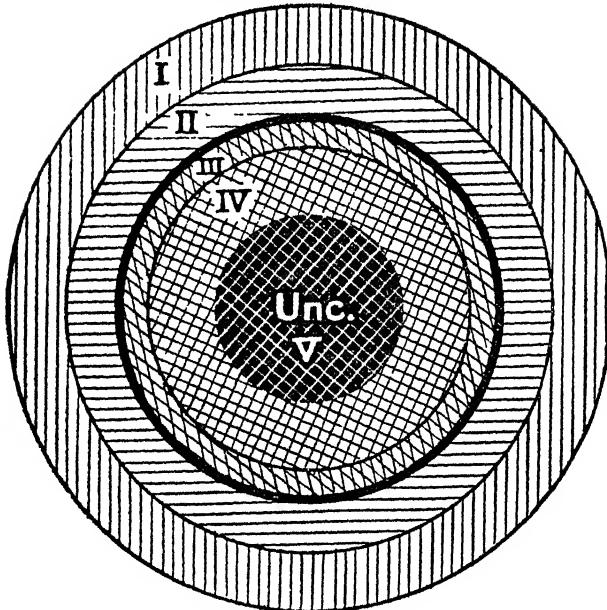


DIAGRAM VIII

Sphere of the Unconscious.

- I. Memories.
- II. Repressed material.
- III. Emotions.
- IV. Irruptions from the deepest part of the unconscious.
- V. That part of the unconscious that can never be made conscious.

} Personal Unconscious.

} Collective Unconscious.

lity according to Jung's typological system, we can think of introversion-extraversion as constituting a third axis perpendicular to the two crossed axes of the four functional types. Referring each of the four functions to both the attitudinal types, we get an eightfold spatial figure. The idea of the quaternity is in fact not seldom expressed by the double four, the eight (ogdoad), as well as by the four itself.

As already mentioned, the unconscious includes two regions, a *personal* and a *collective*. Diagram VIII gives a

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schematic representation of them. It has already been said what forms the content of the personal unconscious, namely, 'forgotten, repressed, subliminally perceived thought, and felt matter of every kind'.<sup>1</sup> But the collective unconscious, too, is divided into regions which, so to say, lie over one another. The first, following downwards after the personal unconscious, is the region of our emotions and affects, our primitive drives, over which, however, when they manifest themselves, we can sometimes exercise control, which we can still somehow rationally order. The next region already includes those contents which break immediately out of the deepest, most obscure centre of our unconscious, never wholly to be made conscious, with elemental force, as foreign bodies that remain eternally incomprehensible and never allow themselves to be assimilated fully by the ego. They have a wholly autonomous character and form the contents not only of neuroses and psychoses but often, too, of the visions and hallucinations of creative spirits. To differentiate the various zones or their contents according to the zone to which they belong is often extremely difficult. They occur mostly in connexion with each other, in a kind of mixture.<sup>2</sup>

<sup>1</sup>The concepts of the preconscious and the subconscious, which are still used by many persons as equivalent to the personal and the collective unconscious respectively, coincide with these only in part. The preconscious (*Vorbewusstsein*), a term introduced by Freud, represents as it were that border zone of the personal unconsciousness which lies next to consciousness—a region of subliminal contents waiting, so to speak, for a summons before they enter into consciousness. Under the subconscious, on the other hand (*Unterbewusstsein*: the term comes from Dessoir), is to be understood a region taking in those psychic processes (such as unrecalled, unintended, and unnoticed matters) which lie between the fully conscious and the collective unconscious. The subconscious can be identified more or less with the personal, not however with the collective unconscious, whose contents no longer correspond to experiences acquired during the individual's life. The preconscious occupies the upper border zone of the personal unconscious in the direction of consciousness, the subconscious the lower in the direction of the collective unconscious. Jung's concept of the personal unconscious thus embraces both.

<sup>2</sup>In the diagram the different regions are separated from each other by lines for the sake of clarity.

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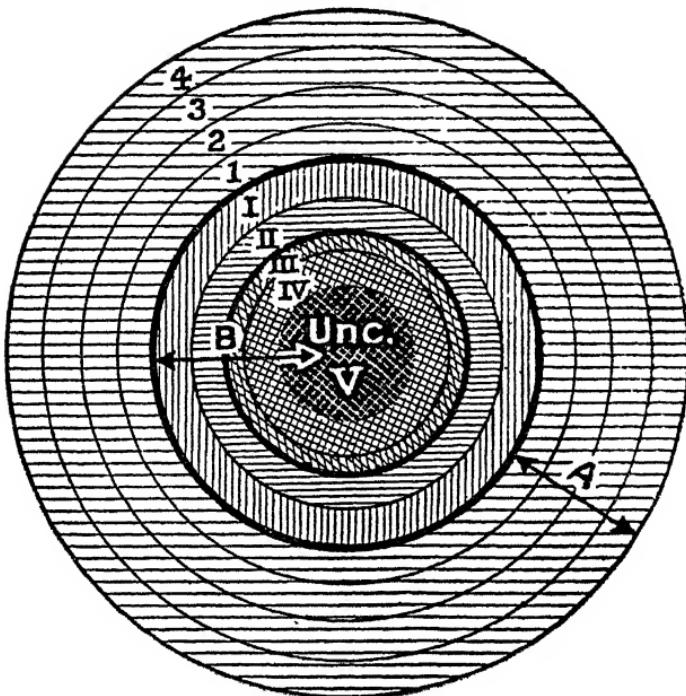


DIAGRAM IX

A. Sphere of Consciousness.

B. Sphere of the Unconscious.

- I. Forgotten material.
- II. Repressed material.
- III. Emotions.
- IV. Irruptions from the deepest part of the unconscious.
- V. That part of the collective unconscious that can never be made conscious.

- 1. Sensation.
- 2. Feeling.
- 3. Intuition.
- 4. Thought.

Diagrams IX and X are intended to portray the whole structure of an individual's total psychic system. The lowest circle (in Diagram IX the innermost) is the largest. On it rest the others, lying one upon the other and becoming ever narrower; finally comes the ego at the top. Diagram XI is a kind of psychic genealogical tree, corresponding phylogenetically to the previous ontogenetic scheme. At the very bottom lies the unfathomable, the central force<sup>1</sup> out

<sup>1</sup>This expression should be understood in the sense of energy and as an heuristic concept (cf. also the footnote to p. 25).

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of which at one time the individual psyche has been differentiated. This central force goes through all further differentiations and isolations, lives in them all, cuts through them to the individual psyche, as the only one that goes absolutely unchanged and undivided through all layers. Above the

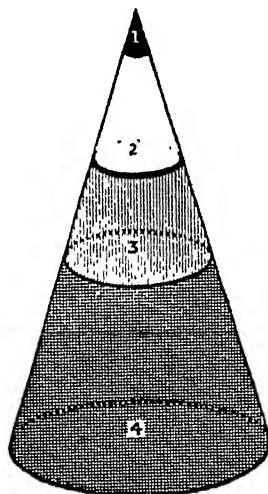


DIAGRAM X

1. The Ego.
2. Consciousness.
3. The Personal Unconscious.
4. The Collective Unconscious.

'unfathomable ground' is the sediment from the experience of all our animal, above that of our oldest human, ancestors. Every section stands for a further differentiation of the collective psyche, until, proceeding from human to national groups, from the tribe to the family, the height of the individual, unique psyche is reached. Jung says: 'The collective unconscious is the mighty spiritual inheritance of human development, reborn in every individual . . . constitution.'<sup>1</sup>

<sup>1</sup>*Seelenprobleme d. Gegenwart*, p. 175.

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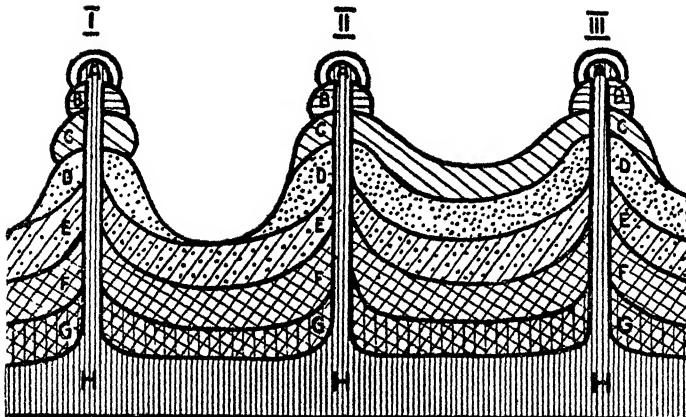


DIAGRAM XI

I Single Nations.

II and III. Groups of Nations (e.g., Europe).

A. Individual.	E. Groups of People.
B. Family.	F. Primitive Human Ancestors.
C. Tribe.	G. Animal Ancestors.
D. Nation.	H. Central Force.

Consciousness works in its adjustment to the environment finally, directedly, and purposively. Since the unconscious always orients itself compensatively to consciousness, it has likewise direction and purposeful meaning and consequently the task of effecting an adjustment, in this case an internal one. Thus a one-sided consciousness can be restored to balance and the individual can be brought as near as possible to psychic totality.

\* \* \* \* \*

Up to now we have spoken of the structure and function of consciousness and of the forms and modes of reaction by which we recognize them. Of the unconscious, too, it was said that it includes different regions. The question now presents itself, whether one is justified in speaking of a structure or *morphology* of the unconscious and how it stands with our knowledge there. Is that which is not 'conscious'—i.e., unknown to consciousness—in any way determinable? The answer is: Yes. Not immediately, however,

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but on the basis of its effects or indirect manifestations,  
such as symptoms or complexes, images or symbols that we  
meet in dreams, fantasies, and visions.<sup>1</sup>

The manifestations that first of all remain visible on the plane of consciousness are the SYMPTOM and the COMPLEX. The symptom can be defined as a phenomenon of the obstruction of the normal flow of energy and can manifest itself psychically or physically. It is a 'danger signal indicating that something essential in the conscious adjustment is disarranged or inadequate and that, accordingly, a broadening of consciousness ought to take place,'<sup>2</sup> i.e., a removal of the obstruction, although one is not always able to say in advance where the point of obstruction lies and how it is to be reached. Complexes Jung defines as '*psychological parts split off from the personality*', groups of psychic contents isolated from consciousness, functioning arbitrarily and autonomously, leading thus a life of their own in the dark sphere of the unconscious, whence they can at every moment hinder or further conscious acts.<sup>3</sup> The complex consists primarily of the 'nuclear element', the determiner and carrier of its meaning, which is mostly unconscious and autonomous and so beyond the subject's power to influence, and secondarily of the numerous associations thereto, characterized by a common emotional tone, which in turn depends partly on the original personal disposition and partly on experiences causally connected with the environment.<sup>4</sup> 'The nuclear element has constellating power corresponding to its energetic value.'<sup>5</sup> It is

<sup>1</sup>The parallel with the methods of physics and its hypothetical constructions is obvious. There too the waves and atoms themselves are not perceived, but they are inferred from their observed effects, and hypotheses are sought that are able to explain as comprehensively as possible what has been observed and postulated.

<sup>2</sup>Wolff, *op. cit.*, p. 69.

<sup>3</sup>*Modern Man in Search of a Soul*, p. 90.

<sup>4</sup>A detailed definition and description of the complex as well as of certain other basic concepts of Jungian psychology is to be found in the author's essay: 'Komplex, Archetypus, Symbol', *Schweizerische Zeitschrift für Psychologie* IV (1945), 3-4, pp. 276-313 (anniversary volume for Jung's seventieth birthday). Cf. particularly p. 278 ff.

<sup>5</sup>'On Psychical Energy', *Contributions to Analytical Psychology*, p. 11.

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both individually and phylogenetically a 'neuralgic point', so to speak, a centre of functional disturbance, which can become virulent in certain external and internal situations, can bring the whole state of psychic equilibrium under its power or even overthrow it, and can subject the whole individual to its workings. The following Diagram XII<sup>1</sup> shows the

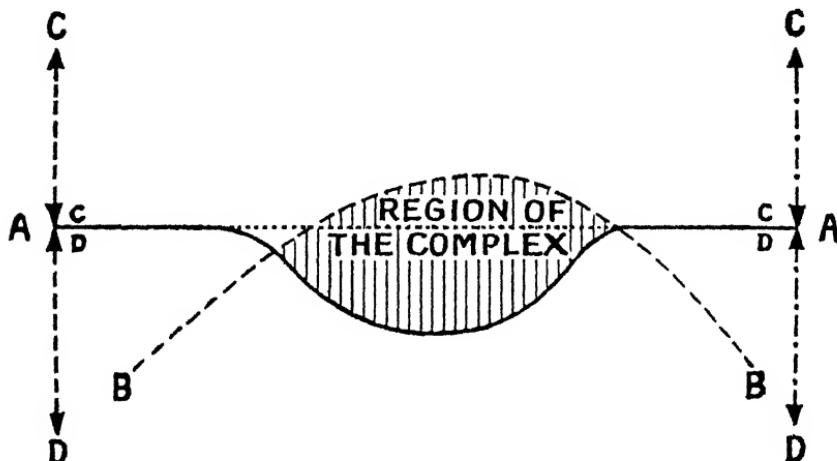


DIAGRAM XII

- AA. Threshold of consciousness which is broken through at the dotted line, i.e., which has sunk into the unconscious.
- BB. The path of the ascending complex.
- CC. Sphere of consciousness.
- DD. Sphere of the unconscious.

ascending complex, under whose thrust consciousness, as it were, is broken through and the unconscious, lifting itself over the threshold of consciousness, forces itself on to the conscious plane. With the sinking of the threshold of consciousness, the 'abaissement du niveau mental' as P. Janet calls it, energy is withdrawn from consciousness. The individual falls from an active, conscious state into a passive, 'possessed' one.<sup>2</sup> Such an ascending complex acts as a foreign

<sup>1</sup>This sketch is taken from the English synopsis of Jung's lectures of 1934-5 at the Eidgenössische Technische Hochschule, Zürich.

<sup>2</sup>H. G. Baynes has described the manifestations and workings of this process during the past fifteen years in Germany in his interesting book: *Germany Possessed* (London: 1942).

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body in the field of consciousness. It has its specific closedness, wholeness, and a relatively high degree of autonomy. It generally gives the picture of a disordered psychic situation, strongly toned emotionally and *incompatible* with the habitual conscious situation or attitude. One of its most frequent causes is, accordingly, moral conflict—by no means limited to the sexual. 'The conflict is a mental power before which at times the conscious will and the freedom of the ego cease.'<sup>1</sup>

Everyone has complexes. All sorts of everyday slips, as Freud in his *Psychopathology of Everyday Life*<sup>2</sup> has shown, testify to that unmistakably. Complexes do not necessarily imply inferiority of the individual who has them; they merely indicate that 'something ununited, unassimilable, conflicting exists, perhaps a hindrance, perhaps too a stimulus to greater efforts and so even to fresh successes. Complexes are thus in this sense focal and nodal points of psychic life with which one would not wish to dispense, indeed which one could not do without, for else psychic activity would come to a standstill.'<sup>3</sup> Depending on their 'extent' and charge, or depending on the part they play in mental economy, we can speak, as it were, of 'healthy' and of 'diseased' complexes. But they always point to the 'unfinished' in the individual, 'the unquestionably weak place in every meaning of the word,'<sup>3</sup> says Jung. The origin of the complex is frequently in a so-called trauma, an emotional shock or the like, by which a fragment of the psyche is 'shut in' or split off. The complex probably has its ultimate basis as a rule, however, in the apparent impossibility of accepting the whole of one's own individual nature.

The actual significance of a complex can only be demonstrated and the freeing of the individual from its influence, in case this has a deleterious effect, can only be accomplished by practical psychotherapy. Its presence, its effective depth, and its emotional tone can nevertheless be determined with

<sup>1</sup>*Allgemeines zur Komplextheorie*. Aarau: Sauerländer, 1934.

<sup>2</sup>Sigmund Freud, *Psychopathologie des Alltagslebens*. Berlin: Karger, 1904.

<sup>3</sup>*Modern Man in Search of a Soul*, p. 91.

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the aid of the association method worked out by Jung some thirty years ago. This method consists in presenting the subject serially with a hundred words, chosen according to certain considerations as stimulus words; he must then reply to every stimulus word with a response word, viz., the very first word of whatever nature that occurs to him after hearing the stimulus word, and then, as a control, reproduce all these verbal reactions from memory. The length of the reaction time has shown itself to be determined by the closeness of reference of the stimulus word in question to the complex, as is the missing or false reproduction. It has proved that the psychic mechanism here is able to point with clock-like exactness to complex-laden points of the psyche. Jung has worked out and refined the association method to the utmost precision, in manifold detail, and from the most different points of view. As a didactic and diagnostic method it has become an essential aid to all psychotherapy and belongs to-day to the standard equipment of psychiatric institutions, clinical psychological training, and vocational guidance of every kind, and even finds its use in the law courts. The concept of the complex comes from Jung. He published his great work on this subject, *Diagnostische Assoziationsstudien*, in 1910-11,<sup>1</sup> in which he introduced the expression 'emotionally toned complex' ('gefühlsbetonter Komplex') in order to designate the phenomenon of 'groups of emotionally toned ideas in the unconscious'. Later 'complex'<sup>2</sup> was used alone for the sake of brevity.

\* \* \* \* \*

The easiest and most effective way of acquainting oneself with the mechanisms and contents of the unconscious is via the DREAM, whose material consists of conscious and unconscious, familiar and unfamiliar elements. These elements can occur in the most varied mixtures and can be derived from everywhere, beginning with the so-called

<sup>1</sup>Translated as *Studies in Word Association* by Dr. Eder. London: Heinemann, 1918.

<sup>2</sup>The expression 'complex' furthermore had already been used by Bleuler to designate certain psychic findings, as it is also employed to-day for all kinds of things.

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'remnants of the day' and going on to the deepest contents of the unconscious. Jung describes their arrangement in the dream as standing outside of causality. Likewise space and time do not hold for them. Their language is archaic, symbolic, prelogical—a picture language whose meaning can be discovered only through special methods of interpretation. Jung accords the dream extraordinary importance, regarding it not only as the way to the unconscious but as a function through which in great part the unconscious exhibits its *regulative activity*. For the dream gives expression to the 'other side', the one opposite to the conscious attitude. Unswayable by our consciousness, or at least relatively less subject to its critical and orderly influence, it is a pure manifestation of the unconscious, of that uninfluenced primal nature that Jung on this account calls the OBJECTIVE PSYCHIC. Consciousness aims always at the adjustment of the individual to the external world. The unconscious, on the contrary, 'is indifferent to this egocentric purposiveness and partakes of the impersonal objectivity of nature',<sup>1</sup> whose one goal is maintenance of the continuity of the psychic processes; it is accordingly a guard against one-sidedness, which could lead to isolation, inhibition, or other pathogenic phenomena. At the same time it works, mostly in ways unrecognizable to us, in terms of a goal tendency directed to the completion of the psyche, to its rounding off into a 'totality'. 'For the formulation of this behaviour the concept of *compensation* occurred to me as the only possible one, it alone being able, it seems to me, to group together in a significant whole all the ways in which the dream acts. Compensation must be distinguished sharply from *complementation*. Complementation is a too limited and limiting concept, insufficient to explain the dream function suitably, as it designates, so to speak, an inevitable filling up. Compensation however, which is at the same time a psychological refinement of the former, means juxtaposing or comparing different data or standpoints with each other, whence follows a *balancing* or *correction*'.<sup>2</sup> This compensatory

<sup>1</sup>Wolff, *op. cit.*, p. 76.

<sup>2</sup>Ueber psychiche Energetik, p. 240.

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function with which the psyche is congenitally endowed seems to be given to man alone; perhaps it even constitutes that mental activity which can be designated as specifically human. In view of the already mentioned highly significant compensatory function of the dream, which not only expresses fears and wishes but profoundly affects the whole psychic situation, Jung refuses to set up 'standard symbols'. The contents of the unconscious are always manifold in meaning, and their significance depends equally upon the context in which they occur and upon the specific external and internal situation of the dreamer. Many dreams even go beyond the personal problems of the individual dreamer and are the expression of problems that occur over and over again in human history and concern the whole human collective. They often have prophetic character and are therefore regarded even to-day among primitives as the concern of the entire tribe and are publicly interpreted with great ceremony.<sup>1</sup>

Besides dreams Jung distinguishes also FANTASIES and VISIONS as bearers of the manifestations of the unconscious. They are related to dreams and occur in states of diminished consciousness. They exhibit a manifest and a latent content, are derived from the personal or collective unconscious, and furnish thus material equivalent to that of the dream for psychological interpretation. From the ordinary wish-dream to the ecstatic vision, pregnant with meaning, their variability is unlimited.

\* \* \* \* \*

(How far not only the personal unconscious but also contents of the collective unconscious are involved can easily be read from the material of the dreams, fantasies, and visions. Themes of a mythological nature, whose symbolism illustrates universal human history, and reactions of a particularly intensive kind, allow one to surmise the involvement of the deepest layers. These motives and

<sup>1</sup>For a detailed account of the theory and interpretation of dreams see p. 88ff.

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symbols Jung names ARCHETYPES.<sup>1</sup> They are representations of instinctive—i.e., psychologically necessary—responses to certain situations, which, circumventing consciousness, lead by virtue of their innate potentialities to behaviour corresponding to the psychological necessity,<sup>2,3</sup> even though it may not always appear appropriate when rationally viewed from without. ‘They represent or personify certain instinctive premises in the dark, primitive psyche, in the real but invisible *roots of consciousness*.’<sup>4</sup> ‘This concept implies not “inherited ideas”, but inherited potentialities, i.e., inherited modes of psychic functioning, as for example that constitutionally predetermined way in which the chick gets out of the egg, the birds build their nests, a certain kind of wasp hits the motor ganglion of the caterpillar with its sting, and the eels find their way to the Bermudas—in other words a “pattern of behaviour”. This aspect of the archetype is

<sup>1</sup>Jung took the expression ‘archetype’ from the *Corpus hermeticum* (II. 140, 22. ed. Scott) as well as from the treatise of Dionysius Areopagita *De divinis nominibus* cap. 2, 6, where it reads: ‘. . . aitque sanctus Pater id solvens, magis ea quae dicuntur confirmare quoniam sigillum idem est, sed diversitas confirmantium, unius ac eiusdem *primitivae formae* ( $\tau\hat{\imath}s\; \alpha\tau\hat{\imath}s\; \kappa\alpha\mu\hat{\imath}s\; \alpha\rho\chi\tau\hat{\imath}\pi\alpha\hat{\imath}s$ ), dissimiles reddit effigies.’

Above all, it was the ‘*ideae principales*’ of St. Augustine that led him to choose the word, as they comprise its meaning and content in an impressive formulation. In his treatise *Liber de divers. quaest.* XLVI, 2, Augustine says: ‘. . . sunt namque *ideae principales* *formae* quaedam, vel rationes rerum stabiles atque incommutabiles, quae ipsae *formatae* non sunt, ac per hoc aeternae ac semper eodem modo sese habentes, quae in divina intellegentia continentur. Et cum ipsae neque intereant; secundum eas tamen, formari dicitur omne quod oriri et interire potest, et omne quod oritur et interit. Anima vero negatur eas intueri posse, nisi rationalis . . .’, in which regard ‘*idea principalis*’ can be translated literally by ‘archetype’.

<sup>2</sup>On the concept of the archetype cf. the author’s essay: ‘Komplex, Archetypus, Symbol,’ *Schweizerische Zeitschrift für Psychologie* IV (1945), 3–4, p. 288 ff.

<sup>3</sup>Vide ‘Instinct and the Unconscious’ in *Contributions to Analytical Psychology*, pp. 270–81.

<sup>4</sup>Jung, C. G.: in Jung-Kerényi: *Essays on a Science of Mythology*, p. 110. London: Routledge & Kegan Paul, 1950. Originally published as *Einführung in das Wesen der Mythologie*. Amsterdam, Pantheon Verlagsanstalt, 1942. p. 117. Quoted in the following only by the title of the essay.

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the biological one, with which scientific psychology is concerned. The picture alters at once when it is regarded from within, i.e., in the soul's subjective realm. Here the archetype proves to be numinous, i.e., an experience of basic significance. When the archetype clothes itself in corresponding symbols, which is not always the case, then it puts the subject into a state of profound emotion, whose consequences may be unpredictable.<sup>1</sup>

The following Diagram XIII<sup>2</sup> is designed to show the stratification of the psyche in reference to the working of

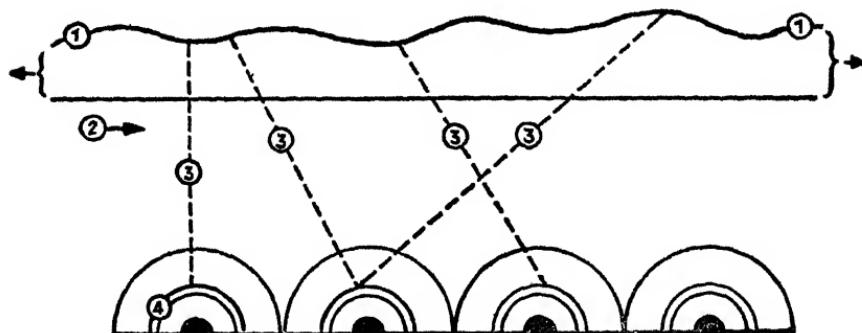


DIAGRAM XIII

1. The surface of consciousness.
2. The sphere in which the 'inner order' begins to manifest itself.
3. The way taken by the contents when they sink into the unconscious.
4. The archetypes and their fields of attraction, which often distract the contents from their paths and draw them to themselves.

AA. The zone in which the purely archetypal processes are rendered invisible by the external processes; the 'primary pattern' is, so to speak, overlaid.

the archetypes. The conscious region is full of the most heterogeneous elements; the archetypal symbols therein are often obscured by other contents or their connexions are interrupted. We can guide and control the contents of

<sup>1</sup>Foreword to the German edition of E. Harding's book *Woman's Mysteries (Frauen-Mysterien)* p. viii. New York: Longmans, Green & Co. Zürich: Rascher, 1949.

<sup>2</sup>This diagram is taken from the English synopsis of Jung's lectures

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our consciousness to a high degree; but the unconscious, in contrast thereto, has a continuity and order independent of us and beyond our influence, and the archetypes form its centres and fields of force. According to these forces contents sinking into the unconscious are subjected to a new, *imperceptible order*, inaccessible to conscious cognition, are often bent in their course and altered in their appearance and meaning in a manner incomprehensible to us. It is this absolute inner order of the unconscious that forms our refuge and help in the accidents and commotions of life, if we only understand how to 'get in touch' with it.<sup>1</sup> So it becomes comprehensible that the archetype can alter our conscious adjustment or even transform it into its converse—as, for example, when one in a dream recognizes his idealized father as a man with a beast's head and goat's hoofs, or as Zeus, terrible with his thunderbolt, the gentle, beloved woman as a Maenad, etc. This may be taken as evidence from the 'warning' unconscious that 'knows better' and is seeking to rescue one from a false evaluation of the situation.

The archetypes are akin to what Plato called the 'idea'. But Plato's idea may be understood only as a 'primordial image' of highest perfection in its light aspect, aloof from earthly reality, whereas its dark counterpart does not belong to the world of eternity but to the ephemeral world of mankind. On the other hand the archetype, according to Jung's conception of it, has inherent in its bipolar structure the dark side as well as the light. Jung also calls the archetypes the 'psychic organs'<sup>2</sup> or 'les éternels incrés' (Lévy-Bruhl). Their 'ultimate core of meaning may be circumscribed but not described'.<sup>3</sup> For 'whatever we affirm of the archetype are objectifications and concretizations belonging to consciousness'.<sup>4</sup> If we wanted to look for further likely analogies

<sup>1</sup>Yoga exercises and their effect, for example, are based on this inner order of the unconscious.

<sup>2</sup>Jung-Kerényi, *Essays on a Science of Mythology*, p. 110. Routledge & Kegan Paul, 1950.

<sup>3</sup>*Ibid.*, p. 104.

<sup>4</sup>Der Geist der Psychologie, p. 461.

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the 'Gestalt' in the broadest sense of this term, as it is used in Gestalt psychology and recently also in biology, should be mentioned in the first place.<sup>1</sup> The archetypes are only formally determined, not in regard to their contents. 'The form of these archetypes,' says Jung, 'is perhaps comparable to the axial system of a crystal, which predetermines as it were the crystalline formation in the saturated solution, without itself possessing a material existence. This existence first manifests itself in the way the ions and then the molecules arrange themselves. . . . The axial system determines, accordingly, merely the stereometric structure, not, however, the concrete form of the individual crystal . . . and just so the archetype possesses . . . an invariable core of meaning that determines its manner of appearing always only in principle, never concretely.'<sup>2,3</sup> This implies then that the archetype is pre-existent and immanent as a potential 'axial system' in the unconscious region of the psyche. The solution in which the precipitate is formed, the experience of all humanity, creates the images that crystallize on this axial system and that fill themselves out in the womb of the unconscious to figures ever more distinct and rich in content. The image is thus not 'produced' when it arises but is already there in the dark, where it has lain from the time when it first enhanced the psychic store of mankind as a typical fundamental experience, and becomes, in the same measure in which it raises itself into consciousness, irradiated by a growing light and thereby appears ever more sharply contoured, until all its details are fully visible. This process of illumination has not merely an individual, it has a general human significance. Nietzsche's words: 'In sleep and

<sup>1</sup>The relations between archetype and Gestalt have been investigated by K. W. Bash: 'Gestalt, Symbol und Archetypus' in *Schweizerische Zeitschrift für Psychologie*, V (1946), 2.

<sup>2</sup>Cf. with this extraordinarily illuminating analogy: 'The crystal framework determines which habitus are possible; the environment decides which of these possibilities shall be realized.' (J. Killian, *Der Kristall*, 1937.)

<sup>3</sup>'Die psychologischen Aspekte des Mutter-Archetypus.' (*Eranos Jahrbuch*, 1928, p. 410.)

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dream we work through the whole task of former humanity',<sup>1</sup> and Jung's: 'The hypothesis that in psychology, too, ontogenesis corresponds to phylogeny is therefore justified'<sup>2</sup> confirm this. In the sense of modern research in heredity, which in a measure takes its orientation from Gestalt theory, one could say that the structural and dynamic determinants of the Gestalten are what is inherited, both in a literal sense and in the sense of a decidedly totalistic psychology.

One could describe the archetypes as 'self-portraits of the instincts' in the psyche, as psychological processes transformed into pictures as primal patterns of human behaviour. The Aristotelian would say: The archetypes are conceptions derived from experience of the *real* father and mother. The Platonist would say: Father and mother have sprung from the archetypes, for these are the *primordial images*, the patterns of the phenomena.<sup>3</sup> The archetypes exist *a priori*, inhere in the collective unconscious, and are therefore beyond the transience of the individual. 'Whether mental structure and its elements ever had an origin is a metaphysical question and therefore not to be answered by psychology.'<sup>4</sup> 'The archetype is metaphysical because it transcends consciousness.'<sup>5</sup> The archetype is, so to say, 'an eternal presence, and it is simply a question whether consciousness perceives it or not'.<sup>6</sup> It can emerge on many different psychic levels and in the most various constellations, accommodates itself in its manner of appearance, in its habitus to the existing situation, and remains nevertheless the same in its basic structure and meaning—being thus—just as is a melody—transposable.<sup>7</sup>

<sup>1</sup>Nietzsche, *Human, All Too Human*, Vol. II. (Quoted from the *Psychology of the Unconscious*, p. 14.)

<sup>2</sup>*Psychology of the Unconscious*, p. 14.

<sup>3</sup>From the *Seminar on Children's Dreams*, 1936-7.

<sup>4</sup>*Die psychologischen Aspekte des Mutterarchetypus*, p. 436.

<sup>5</sup>Foreword to the German edition of E. Harding's book *Woman's Mysteries (Frauen-Mysterien)*, p. ix. Zürich: Rascher, 1949.

<sup>6</sup>*The Integration of the Personality*, p. 200. Translated by S. M. Dell. London: Kegan Paul, 1940.

<sup>7</sup>Here too relations to Gestalt psychology could be demonstrated.

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The less developed and defined an archetype is in its form, the deeper is the layer of the collective unconscious from which it probably springs—a layer in which the symbols first exist merely as 'axial systems', not yet filled with any individual content, not yet differentiated in consequence of the endless chain of individual experience, but prior, as it were, to this. The more a problem is contemporaneously and personally determined, the more complicated, detailed, and sharply defined the archetypes will be through which it is expressed; the more impersonal and general the material that it has to represent concretely, the vaguer and more elementary will be its language—for the cosmos itself is based on only a few simple principles. And just as these do, so does such an archetype in its poverty and simplicity nevertheless contain potentially all the manifoldness and richness of the living universe. Thus, for example, the archetype 'Mother' is, in the formal-structural sense described, pre-existent and superordinate to every form of manifestation of the 'motherly'. It is a constant core of meaning, which can take on all the aspects and symbols of the 'motherly'. The primordial image of the mother and the characteristics of the 'Great Mother' with all her paradoxical traits are the same in the soul of present-day man as in mythological times.<sup>1</sup> The distinction between the ego and the 'mother' stands at the beginning of all realization (*Bewusstwerdung*).<sup>2</sup> Realizing or becoming con-

<sup>1</sup>This primordial image lies in the masculine and feminine psyche on a different plane. The so-called mother-complex, of the investigation of which we are still in the beginnings, is for the man a gravely problematic affair, for the woman relatively uncomplicated. With the father-complex the converse would probably be true in most cases.

<sup>2</sup>The German expression *Bewusstwerdung* employed by the author and here translated, with Professor Jung's agreement, as 'realization' means literally 'becoming conscious'. In Jung's usage, however, it means more than simply 'to perceive', 'to take notice of', or 'to become aware of'; it has no specific object and signifies as an abstract term the development of a deeper, wider, more intensive and perceptive consciousness, capable of realizing to the utmost that which it apprehends. (Translator's note.)

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scious<sup>1</sup> means, however, forming a world by drawing distinctions. Gaining consciousness, formulating ideas—that is the father-principle of the Logos, which in endless struggles extricates itself ever and again from the mother's womb, from the realm of the unconscious. In the beginning both were one, and one can never be without the other, as light in a world where it was uncontrasted with darkness would lose its meaning. 'The world exists only because the opposites in it hold the balance.'<sup>2</sup>

In the language of the unconscious, which is a picture-language, the archetypes appear in personified or symbolized picture form. 'What an archetypal content is always expressing is first and foremost a *figure of speech*. If it speaks of the sun and identifies with it the lion, the king, the hoard of gold guarded by the dragon, or the force that makes for the life and health of man, it is neither the one thing nor the other, but the unknown third thing that finds more or less adequate expression in all these similes, yet—to the perpetual vexation of the intellect—remains unknown and not to be fitted into a formula.'<sup>3</sup> 'Not for a moment dare we succumb to the illusion that an archetype can be finally explained and disposed of. Even the best attempts at explanation are only more or less successful translations into another metaphorical language.'<sup>4</sup> The number of the archetypes is relatively limited, for it corresponds to the 'possibilities of typical fundamental experiences', such as human beings have had since the beginning of time. Their significance for us lies

<sup>1</sup>In order to avoid misunderstandings, let it be pointed out here that 'becoming conscious' (*Bewusstwerdung*) as goal of the development of the personality does *not* mean the one-sided dominance of consciousness in the individual's psychic life, which must be viewed as disturbing to equilibrium and opposed to psychic health. We have to do here not with 'consciousness' in the usual sense, not with a predominance of the rational side of the psyche, but on the contrary with a kind of 'higher consciousness' that one could better call a 'deeper consciousness', because its raising or broadening comes about through the formation of a connexion with the depths of the unconscious and is founded therein.

<sup>2</sup>Die psychologischen Aspekte des Mutter-Archetypus.' (*Eranos Jahrbuch*, 1938, p. 428.)

<sup>3</sup>Essays on a Science of Mythology, p. 105.

<sup>4</sup>Ibid., p. 109.

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precisely in that 'primal experience' which they represent and mediate. The themes of the archetypal images are the same in all cultures, corresponding to the phylogenetically determined portion of the human constitution. We find them repeated in all mythologies, fairy tales, religious traditions, and mysteries. What else is the myth of the night sea-voyage, of the wandering hero, or of the sea monster than our timeless knowledge, transformed into a picture, of the sun's setting and rebirth? Prometheus, the stealer of fire, Hercules, the slayer of dragons, the numerous myths of creation, the fall from Paradise, the sacrificial mysteries, the virgin birth, the treacherous betrayal of the hero, the dismembering of Osiris, and many other myths and tales portray psychic processes in symbolic-imaginary form. Likewise the forms of the snake, the fish, the sphinx, the helpful animals, the World Tree, the Great Mother, and no otherwise the enchanted prince, the *puer aeternus*, the Mage, the Wise Man, Paradise, etc., stand for certain figures and contents of the collective unconscious.<sup>1</sup> In every single individual psyche

<sup>1</sup>At the very bottom of the theories of various thinkers, particularly psychologists, we can recognize, too, a predominating archetype. When Freud sees the basis and beginning of every happening in sexuality, Adler in will to power, then these, too, are ideas expressing an archetype, just as we find them in turn in the ancient philosophers or in the gnostic and alchemic conceptions. Jung's system also is based on an archetype that finds its special expression as 'tetrasyomy', four-foldness—cf. the theory of the four functions, the pictorial arrangement of the four, the orientation according to the four points of the compass, etc. The number four can often be observed in the arrangement of dream contents as well. Probably the universal distribution and magical significance of the cross or the circle divided into four can be explained through the archetypal quality of the quaternary. (*Integration of the Personality*, p. 154.) Beside the number three, which is also an archetype and was regarded from of old, especially in Christianity, as a symbol of the 'pure abstract spirit', Jung sets the number four as an archetype of extraordinary significance for the psyche. With this fourth term the pure spirit receives its 'bodyliness' and therewith a form of manifestation adequate to the physical creation. The four comprehends besides the male spirit, which as father principle represents only one half of the world, the female bodily aspect as its complement which completes it. Thus too in the symbolisms of most cultures uneven numbers are looked upon as masculine, even as feminine symbols. This in turn might conceivably have

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they can awaken to new life, exercise their magic power and become condensed to a kind of 'individual mythology'<sup>1</sup> that forms an impressive parallel to the great mythologies handed down from all peoples and times, and helps to render their source, essence, and meaning concrete, so to speak, displaying them in a clearer light. The sum of the archetypes signifies thus for Jung the sum of all the latent potentialities of the human psyche—an enormous, inexhaustible store of ancient knowledge concerning the most profound relations between God, man, and the cosmos. To open this store to one's own psyche, to wake it to new life and to integrate it with consciousness, means therefore

something to do with the fact that the number of chromosomes in the male of almost every biological species (including man) is uneven, in the female even, a fact to which Dr. K. W. Bash has called my attention. Jung says: 'It is a peculiar "lusus naturae" that the principal chemical constituent of the bodily organism is carbon, characterized by four valences; the "diamond" too is, as is well known, a carbon crystal. Carbon is black; the diamond is "brightest water". . . . Such an analogy would be a regrettable lack of intellectual taste if the phenomenon of the four were a mere creation of consciousness and not a spontaneous product of the objective-psychic, of the unconscious.' (*Ibid.*, p. 198.) It might even be considered more than a mere coincidence that in an epoch which, particularly in consequence of revolutionary discoveries in the domain of the exact natural sciences, stands on the verge of transition from 'three-dimensional' to 'four-dimensional' thinking, the most modern system of depth psychology, the complex-psychology of Jung, taking its start from an altogether different point, has elevated the archetype of the four to the central structural concept of its doctrine. Just as it was necessary for modern physics to introduce time as a fourth dimension in order to obtain a comprehensive view of totality, and just as time appears to us as something essentially different from the familiar three dimensions of space, so is the 'inferior', the fourth function, the 'wholly different' one, and its inclusion and differentiation are none the less—like the inclusion of time in physics—indispensable to a totalistic theory of the psychic. By virtue of this fundamental innovation alone and of the consequences following from it, Jungian psychology can take its place beside the other sciences that are about to alter basically our picture of the world as it was up to now and to form the coming picture according to new common principles.

<sup>1</sup>This expression was coined by K. Kerényi and first used in his essay 'Ueber Ursprung und Grundung in der Mythologie' in *Essays on a Science of Mythology*, p. 31. London: Routledge & Kegan Paul, 1950.

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nothing less than to take the individual out of his isolation and to incorporate him in the eternal cosmic process. And so what has been sketched here becomes more than science and psychology. It becomes a teaching and a way. The archetype as precipitate of all human experience lies in the unconscious, whence it powerfully influences our life. To release its projections, to raise its contents into consciousness, becomes a task and a duty.

'Archetypes were and still are psychic forces that demand to be taken seriously and they have a strange way of making sure of their effect. Always they were the bringers of protection and salvation and their violation has as its consequence the "perils of the soul", known to us from the psychology of primitives. Moreover they are the infallible causes of neurotic and even psychotic disorders, behaving exactly like neglected or maltreated physical organs or organic functional systems.'<sup>1</sup> Not without reason have the archetypal images and experiences ever belonged to the content and most precious treasure of all the religions of the world. And, although they have often been incorporated dogmatically and have been stripped of their original form, they still work to-day in the psyche, especially where religious faith is still a living thing, with the whole elementary power of their content, pregnant with significance, whether it be the image of the dying and resurrected god, the mystery of the virgin birth in Christianity, the veil of Maya among the Hindus, or the prayer towards the east among the Mohammedans. Only where faith and dogma have hardened into empty forms—and this is indeed for the most part the case in our highly civilized, technicized, rational-minded Western world—have they lost their magical force and left man helpless and alone, abandoned to iniquity from without and within.

To remove this isolation and confusion of modern man, to make it possible for him to find his place in the great stream of life, to assist him to a wholeness that knowingly and deliberately binds his light, conscious side to the dark

<sup>1</sup>*Essays on a Science of Mythology*, p. 105.

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one of the unconscious—this is the meaning and aim of  
Jungian guidance.

\* \* \* \* \*

To indicate this way—and the tools and means which Jung uses—is one of the principal tasks of this book. For the better understanding of all the premises we shall first, however, briefly treat the second part of the theory, the 'Dynamics of the Psyche'.

## [II]

### LAWS OF THE PSYCHIC PROCESSES AND OPERATIONS

JUNG conceives the total psychic system as being in continuous dynamic movement. By PSYCHIC ENERGY he means to be understood the *totality* of that force which pulses through and combines one with another all the forms and activities of this psychic system. This psychic energy he calls LIBIDO.<sup>1</sup> It is nothing else than the intensity of the psychic process, its *psychological value*, which is determinable only through its psychological manifestations and effects. The concept of the libido is used here no differently from the analogous expression 'energy' in physics—as an

<sup>1</sup>In order to guard against constantly recurring misconceptions, let it be emphasized here from the beginning that we have to do with something different in principle from the Aristotelian concept of energy—i.e., not with energy as 'formative principle', but with a concept similar to that used in physics, for which reason Jung, in order to differentiate its application within the field of psychology, has designated it with the special name of 'libido'. When, therefore, Jung postulates an 'undifferentiated libido', this is no mere assumption, from which something is supposed to follow, but an empirical conclusion. The concept of energy is not metaphysical, being only a mark or counter for our understanding, which orders its experience with its help; and the same holds for the concept of energy in Jungian psychology. 'Energy' is to be understood metaphysically only when it is no longer an empiric concept, as for instance when it is postulated as the substrate of the universe or regarded as a substance, as with the monists. When the empiricist says 'energy', he postulates nothing, but energy is given for him through the facts at hand. There are really two kinds of 'concepts': firstly the concept postulated as ideal or model—such is, e.g., the Aristotelian or scholastic concept of 'energy': and secondly the empirical concept as an *a posteriori* principle of order, for which the Jungian concept of 'libido' affords an example.

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abstraction, that is, that expresses dynamic relations and rests upon a theoretical postulate confirmed by experience. Psychical force and psychical energy must be distinguished from each other at all accounts. The distinction is conceptually indispensable, 'for energy is really a concept that is never objectively present in the phenomenon itself, but is always given only in the specific basis of experience—as movement or force when it is actual, as situation or condition when it is potential'. When actualized, psychic energy always makes its appearance in the specific phenomena of the psyche such as drive, wish, will, affect, performance, and the like. If, though, it is only potentially present, then it manifests itself in specific acquisitions, possibilities, readinesses, attitudes, etc.<sup>1</sup> 'If we take our stand on the basis of scientific common sense and avoid too far-reaching philosophic speculations, then we probably do best to regard the psychic process simply as a process of life itself. Therewith we broaden out the narrower concept of psychic energy to the wider one of "life energy", under which the so-called psychic energy is subsumed as a special case. . . .' The concept of life energy, however, has nothing to do with a so-called vital force, and therefore we must call 'the hypothetically assumed life energy, with a view to the intended psychological use of the word, *LIBIDO*, in order to distinguish it sufficiently from a universal energy concept, while preserving the right of biology and psychology to construct concepts of their own'.<sup>2</sup>

The structure of the psyche is accordingly for Jung not statically but *dynamically* constituted. As the building up and tearing down of cells keeps the physical organism in equilibrium, so—as a rough comparison—the distribution of psychic energy determines the relations between the various psychic data, and all disturbances therein lead to pathological phenomena. The 'dynamic way of looking at events is a finally directed one, in contrast to the mechanistic,

<sup>1</sup>The 'will', for example, is a special case of directed psychic energy guided by consciousness.

<sup>2</sup>*Contributions to Analytical Psychology*, p. 17.

which is causal'.<sup>1</sup> Yet this finalistic conception is not the only one, for Jung utilizes, as will be shown, all possible ways of looking at the problem. It is characteristic of his theory of dynamics, however, and is contained in its fundamental principle, the law of *inevitable complementariness*, according to which all psychological happenings must occur. The problem of the opposites is for Jung 'a law inherent in human nature'. 'The psyche is a self-regulating system.' And, 'there is no equilibrium and no self-regulating system without opposition.'<sup>2</sup> Heraclitus discovered the most remarkable of all psychological laws, namely, the regulatory function of the opposites. He called this *enantiodromia*, by which he meant that everything is turned into its opposite at one time or another. 'The transition from morning to evening is a *revaluing of former values*. The necessity presents itself of appreciating the worth of the contrary to our former ideals, of perceiving the error in our earlier convictions. . . . But it is naturally a complete mistake to suppose that, when we see the worthlessness in a value or the falseness in a truth, the value or the truth is therewith cancelled. It has only become relative. . . . Everything human is relative, for everything rests upon inner antithesis, it all being a dynamic phenomenon. Energy presupposes necessarily, however, pre-existent antithesis, without which there can be no energy at all. . . . Ever must high and low, hot and cold, etc., proceed in order that the process of equalization, which is nothing but energy, can take place. . . . All that lives is energy and is therefore based upon antithesis. . . . Not a conversion into the contrary but a *conservation of the former values together with a recognition of their contrary*'<sup>3</sup> is the goal to be sought.

All that has yet been said concerning the structure of the psyche—concerning functions, attitudes, relation of consciousness to the unconscious, of the dream to the waking state, etc.—has been regarded from the point of view of this law of complementariness, according to which the various

<sup>1</sup> *Contributions to Analytical Psychology*, p. 1.

<sup>2</sup> *Two Essays on Analytical Psychology*, p. 62.

<sup>3</sup> *Ibid.*, p. 79.

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psychic factors stand in complementary or compensatory relation to each other. But this law holds too in each of the partial systems, and the complements alternate continuously. So, for example, in the unconscious, when it is allowed wholly to take its natural course, positive contents succeed the negative and conversely. If a fantasy-image representing the bright principle comes upon the scene, a symbolization of the dark principle follows immediately thereafter. In consciousness, e.g., emotional reactions of a negative sort frequently occur after a difficult positive intellectual feat, etc. To regulate these relations among themselves, to keep them in continuous vital tension, is the rôle and task of psychic energy. For all these pairs of opposites are conceived not only according to their content as opposites but also in reference to their dynamic efficacy. One could best make clear the distribution of their energy charges by the picture of communicating vessels. Only one must imagine this picture, transposed to the psychic system, to be very complicated, since one has to do here with an interconnected, closed system including in its turn many sub-systems of such communicating vessels. In this total system the *quantity of energy is constant and only its distribution is variable*. The physical law of the conservation of energy and the Platonic notion of the 'soul as that which moves itself' are archetypically closely related. 'No psychic value can vanish without being replaced by an equivalent.'<sup>1</sup>

'The idea of energy and its conservation must be a primal image that has ever slumbered in the collective unconscious. This conclusion demands proof that such a primal image really has existed in mental history and has been effective throughout the millennia. . . . As proof let the fact serve that the primitive religions in the different regions of the earth are all based upon this image. These are the so-called dynamistic religions, whose single and essential idea is that there is a widespread magic force that directs all things decisively. . . . According to the ancient notion the soul itself is this force; its conservation is implied by the idea of its immortality, and in the Buddhistic and the primitive

<sup>1</sup>Modern Man in Search of a Soul, p. 242.

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theory of transmigration is implied its unlimited capacity for undergoing transformation while being constantly conserved.<sup>1</sup>

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From this dynamic law it follows that the energy is capable of being *displaced*, of flowing according to the natural potential difference from one of the pair of opposites to the other. This means, for example, that the energy charge of the unconscious rises in the same measure as consciousness loses energy. It follows further that the energy is capable of being *transformed*, of being changed by a directed act of the will from one of the opposites into the other. Displacement of energy occurs only when a fall, a potential difference—psychologically expressed through the pairs of opposites—is present. Thereby is the phenomenon of obstruction as cause of neurotic symptoms and complexes explained, and likewise, when the one side is completely emptied, the disintegration of the pairs of opposites—a phenomenon that can manifest itself in all sorts of psychic disturbances, from the lightest up to the complete dissociation or splitting of the individual. For, according to the law of the conservation of energy, when consciousness loses energy it goes over into the unconscious, activates its contents—archetypes, complexes, etc.—which thereupon commence a life of their own and, breaking into consciousness, can cause disturbances, neuroses, and psychoses.

But, like this extremely one-sided distribution, a completely uniform one is also dangerous. Here the law of *entropy* works in the same way as in physics. The physical law of entropy, briefly and simply expressed, asserts that in the performance of work heat is lost, i.e., ordered movement is transformed into disordered, dispersed movement, which can no more be utilized for the production of work. Since movement depends upon the fall of energy, through which, though, ever more potential is lost, the flow of energy inevitably tends toward equalization, which as

<sup>1</sup>*Two Essays on Analytical Psychology*, p. 71. The same idea is contained in every magic and dynamistic view of the world.

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death from heat or cold would lead to a complete standstill.<sup>1</sup> Since only *relatively* closed systems are accessible to our experience we are never in a position to observe absolute psychological entropy, which could occur only in a completely closed one. But the more firmly the psychic partial systems are separated from each other, the more extremely the poles are reft asunder and held under tension, the more easily is the phenomenon of entropy manifested in consequence (cf. the stiff, catatonic posture of the insane, their lack of contact, apathy, and seeming emptiness even of ego, etc.). We see this law repeatedly at work in the psyche in a relative form. 'The gravest conflicts, when overcome, leave behind a sureness and calm scarcely more to be troubled or else a break scarcely more to be healed, and conversely it requires a flaming up of the sharpest contrasts in opposition to call forth valuable and lasting success. . . . A dynamic point of view asserts itself involuntarily in the very language when we speak of "firm conviction" and the like.'<sup>2</sup> The irreversibility characteristic of dynamic processes in lifeless nature can be cancelled only by artificially—e.g., by technical or mechanical means—interfering with the natural order and compelling it to a reversal. In the psychic system it is the conscious that is able through its relative freedom of intervention to effect this reversal. 'It pertains to the creativeness of the psyche that interference in the mere natural order constitutes its very being. The creation of consciousness and the possibility of differentiating and broadening consciousness is its principal act of interference',<sup>3</sup> the source of its power to control and compel nature.

The dynamic movement is *directed*, and we distinguish accordingly a PROGRESSIVE and a REGRESSIVE MOVEMENT,

<sup>1</sup>In physics the temporal direction and the irreversibility of the process are determined by this law. We cannot here go into the possible implications, pointing in another direction, which follow from the law of probability.

<sup>2</sup>*Contributions to Analytical Psychology*, p. 28.

<sup>3</sup>T. Wolff, *Einführung in die Grundlagen der komplexen Psychologie*, p. 136.

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in temporal order.<sup>1</sup> The progressive movement is a process whose direction is given by consciousness and which consists in a continuous and unhindered 'development of the process of adjustment to the conscious demands of life and in the differentiation of the attitudinal and functional type necessary thereto'.<sup>2</sup> The adequate solution of conflicts and decisions of all kinds by taking into account, i.e., co-ordinating, the pairs of opposites is essential for this. The regressive movement occurs when through failure of the conscious adjustment and the resulting intensification of the unconscious or through repression, etc., a one-sided but in its special nature unavoidable obstruction of energy is brought about, in consequence of which the contents of the unconscious become unduly charged with energy and swell upwards. This can, in case of a partial regression, if consciousness does not interfere at the proper time, throw the individual back upon an earlier stage in development, form neuroses, or, if a total reversal takes place and the unconscious floods consciousness, lead to a psychosis.

We find here the concepts of progression and regression—as usually happens—apparently supplied with a positive or negative sign, since in an ideal, normal psyche the process would have to be thought of as progressive only. But this assignment of signs does not hold absolutely; regression too has its positive value in Jung's system of thought; for as progression is founded on the necessity of adjustment to the external, so is regression founded on the necessity of adjustment to the internal, to 'agreement with the individual's own inner law'.<sup>3</sup> Both are equally necessary forms, in which natural psychic processes are experienced. 'Progression and regression might be regarded dynamically simply as means or as transition points of the energetic flow.'<sup>4</sup>

<sup>1</sup>These are 'life movements' that are not to be confused with 'development' or 'involution'. One could rather designate them with the words 'systole' and 'diastole', in which case the 'diastole' would be the extraversion of the libido that extends into everything, the systole its concentration upon the individual, the monad.' 'On Psychical Energy', *Contributions to Analytical Psychology*, p. 41.

<sup>2</sup>Wolff, *op. cit.*, p. 140.

<sup>3</sup>*Contributions to Analytical Psychology*, p. 43. . . . . <sup>4</sup>*Ibid.*, p. 44.

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And thus regression in the individual psyche is surely a symptom of disturbance but also a way to the restoration of equilibrium—still more, to the broadening of the psyche. For it is regression that activates the images, raises them out of the unconscious, and makes possible an enrichment of consciousness, because it simultaneously, even though in an undifferentiated form, contains the seeds of new psychic health, bringing up those images and symbols which, functioning as 'energy transformers', are capable of changing the direction of the psychic process again into a progressive one.

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Besides the temporal succession, the *movement* of the dynamic process—and the libido moves not only forwards and backwards, progressively and regressively, but also inwards and outwards, corresponding to introversion and extraversion—the second important characteristic of this process is its *value intensity*. The specific form of manifestation of energy in the psyche is the **IMAGE**, brought up by the creative power of the *imaginatio*, the creative fantasy, out of the material of the unconscious, the objective-psychic. This active, creative work of the psyche commutes<sup>1</sup> the chaos of the unconscious contents into pictorialized manifestations,<sup>2</sup> as they present themselves in dreams, in fantasies, in visions and, analogously to these, in every act of creative art. It determines ultimately the significance, corresponding to the 'value intensity', with which the images are laden, this significance, i.e., content of meaning, being measured by the *constellation* in which the image appears in the individual case. By constellation is understood here the setting of an image in a context according to which its value is determined. For in a dream, for example, there are always a number of elements whose significance varies according to their positional value. Thus the same image or motif can at one time appear as an accessory, at another as a central figure, as the real bearer of the complex; the symbol 'mother'

<sup>1</sup>Cf. also on 'conditionalism', p. 100.

<sup>2</sup>'The psychological machine that transforms the energy is the symbol,' says Jung. (*Ibid.*, p. 50.)

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will, for example, carry a greater charge of energy, have a different positional value in a psyche suffering from a mother-complex than in an individual suffering from a father-complex.

Direction and intensity of the psychic dynamism correlate; they determine each other reciprocally; for the potential difference that is the primary condition of the process and direction of dynamic movement arises precisely from the difference in the energy charge, in the meaning present in the psychic contents.

\* \* \* \* \*

The libido or psychic energy, as Jung conceives it, is the foundation and regulator of all psychic existence. This concept serves for the correct description of the actual processes in the psyche and of their relations. It has nothing to do with the question of whether or not there exists a specific psychic energy.

### [III]

## THE PRACTICAL APPLICATION OF JUNG'S THEORY

JUNGIAN psychotherapy is no analytical procedure in the usual meaning of this term, although it holds strictly to the medically, scientifically, and empirically confirmed premises of research in all relevant fields. *It is a Heilsweg, a 'way of healing' in both meanings of the German term, which signifies at the same time 'healing' and 'salvation'.* It has all the requisites for 'healing' a person from his psychic and therewith connected psychogenic sufferings. It has all the instruments for removing the most trifling psychic disturbances, the starting-point of a neurosis, and likewise for combating successfully the most complicated and threatening developments of mental disease. But besides this it knows the way and has the means to lead the individual to his own 'healing' (*Heil*), to that knowledge and perfection of his own personality which has ever been the aim and goal of all spiritual striving. This way is, from its very nature, beyond all abstract exposition. Theoretic conceptions and explanations are adequate only up to a certain point for the comprehension of Jung's system of thought, for in order to understand it completely one must have experienced its vital working on oneself. To this one can only refer, as to every 'happening' that essentially influences man. As a 'healing of the psyche' it can only be experienced or, better put, 'undergone'. For this way too is, like all psychic life, a very personal experience. Precisely its subjectivity is its most effective truth. This psychic experience is unique, however often it may be repeated, and reveals itself to rational understanding only within these, its subjective limits,

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To Jungian psychotherapy pertains thus, besides its medically effective aspect, an eminent capacity for psychological guidance, education, development of the personality. Both ways can but do not have to be followed at once. It probably follows from the nature of the matter that only a few are willing and determined to seek a way of healing, and 'these few take the way only out of inner compulsion, not to say necessity; for this road is narrow as a knife-edge'.<sup>1</sup>

For the endless variety of sufferings entrusted to his therapy Jung has set up no general prescription. The method applied and its intensity vary according to the circumstances of the individual case, to the psychic disposition and characteristics of the patient. Jung recognizes the decisive rôle that sexuality and will to power play among men. Consequently there are numerous cases in which the illness is referable to disturbances in one of these driving factors and which therefore must be approached from a Freudian or an Adlerian point of view. But while with Freud mainly the pleasure principle, with Adler the will to power acts as explanatory principle, Jung regards other equally essential factors besides these as motivating elements of the psyche and therefore rejects decisively the postulate that the predominant rôle in all psychic disorders belongs to one driving factor alone. Besides these two assuredly significant ones there are for him still other highly important drives, before and above all that which belongs to *man alone*—the spiritual and religious need inborn in the psyche. This view of Jung's is an essential point in his theory, which distinguishes it from all other theories and determines its prospective-synthetic direction. For 'the spiritual appears in the psyche likewise as a drive, indeed as a true passion. It is no derivative of another drive but a principle *sui generis*, namely, the indispensable formative power in the world of drives.'<sup>2</sup> Therewith Jung postulates from the first an equivalently ranking counter-pole to the world of the natural drives, of our primeval biological nature, which forms, moulds, and develops this primitive nature and is peculiar to man alone.

<sup>1</sup>*Two Essays on Analytical Psychology*, p. 267.

<sup>2</sup>*Contributions to Analytical Psychology*, p. 66.

'The polymorphism of primitive instinctive nature and the way of formation of personality confront each other as a pair of opposites called: nature and spirit. This pair of opposites is not merely the external expression but perhaps also the very basis of that tension which we call psychic energy.'<sup>1</sup> It represents, as it were, the two basic tones on which the psyche's richly interlacing contrapuntal structure is built up. 'From this point of regard psychic processes appear as energetic equilibrations between spirit and instinct, and it remains for the time being wholly obscure whether a given process can be designated as spiritual or instinctive. This evaluation or interpretation depends entirely on the standpoint or condition of consciousness. . . . Psychic processes therefore function as a scale along which consciousness glides. Now it finds itself in the vicinity of the instinctual processes and falls under their influence; now it approaches the other end, where the spirit predominates and even assimilates the instinctual phenomena opposed to it.'<sup>2</sup> The concepts of 'nature', i.e., biological drive, and 'spirit', though, are not meant to be understood here in the same sense in which they are generally used in philosophy. Jung always employs the concept of 'drive'—which, by the way, nowhere appears to be defined unambiguously—in the sense of an 'act or event resulting from a drive', i.e., of functioning without conscious motivation. By the 'tension' between nature and spirit he accordingly means essentially and above all an 'occasional opposition between consciousness and the unconscious, i.e., the sphere of the instincts', for only this latter conflict can be demonstrated empirically to exist.

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'In the archetypal representation and the instinctive sensation 'spirit' and 'matter' confront each other on the psychic plane. Matter as well as spirit appear in the mental sphere as characteristic properties of conscious contents. Both are transcendental in their ultimate nature, i.e., intangible, in as much as the psyche and its contents constitute the only reality *immediately* given to us.'<sup>3</sup>

<sup>1</sup>*Ibid.*, p. 57.

<sup>2</sup>*Der Geist der Psychologie*, 451.

<sup>3</sup>*Ibid.*, p. 463.

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We stand here at a decisive point that gives Jung's whole theory direction, tone, and depth and makes it an open system, excluding nothing of the stream of new problems that spontaneously follows all pioneer work in the world of the psyche. The attentive reader will believe that he finds conceptual contradictions in Jung's books. The science of the psyche must, nevertheless, set down the facts as it finds them. And it finds them not as an either-or but, as Jung has once said, as an 'either *and* or'. And thus this search for truth is at once cognition *and* envisioning. When the word 'mystic' is uttered here more or less reproachfully, this only proves that people have forgotten that the strictest of the natural sciences, physics, is in its modern form neither more nor less mystic than Jung's psychological system, to which it exhibits the closest analogy of any of the natural sciences. One puts up here with what in the other case is called contradictory, with a real dualistic 'either and or' that is forced to assert itself in the whole of contemporary physics, often only with the help of the boldest logical constructions, simply because reality compels it. This dualism calls itself to our attention repeatedly in the formation of modern physical concepts, as when, for example, one must work with contradictory hypotheses concerning the nature of light (corpuscle or wave), or when all attempts to reconcile the field theory of relativity with the quantum theory in a logically irreproachable way fail. Yet no one would therefore reproach the modern physicists with a lack of logical skill and precision because the apparently illogical nature of the physical facts leads to a recognition of the irreconcilable, even of the paradoxical—naturally not without the hope and endeavour one day to win unity, even if not to force it. The difficulty for psychology lies in the fact that, proceeding from and never leaving an empirical basis, it penetrates into a realm in which the expressions of language, derived from experience, are perforce inadequate and must remain a mere approximation. Considered from this standpoint Jung is as far from being a 'metaphysician' as any natural scientist ever was, for his statements always refer to empirically verified facts and are strictly limited to what is conceivable

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on the basis of experience. But here too, as in the modern natural sciences, experience leads us to a boundary where our empirical knowledge ceases and metaphysics begins. The writings of Planck, Hartmann, von Uexküll, Eddington, etc., all bear witness to it. The domain of experience that he has opened up and systematically investigated according to certain viewpoints in a scientific manner cannot by its very nature, however, be explored by the customary methods of the natural sciences, which postulate a purely conceptual treatment of their subject matter. Only the conceptually furthest advanced, because relatively simplest natural science, physics, has the possibility of clothing its bold hypotheses, unverifiable by any material constructions, in the pure, association-free language of mathematics. Ultimately all modern psychology wears a Janus-head, a double face, one aspect of which is turned towards living experience, the other towards abstract cognition. Not by chance did precisely some of the greatest, most honest thinkers who lived in the conceptual and linguistic world of Europe—be it Pascal, Kierkegaard, or Jung—have to arrive, necessarily and fruitfully, at paradoxes when they occupied themselves with questions concerning no unambiguous matters but the ambiguous, two-faced nature of the psyche.

Jung's great step forward and the justification for the term 'synthesis' is precisely his abandonment of the unambiguous causal thinking of the old psychology<sup>1</sup>—namely,

<sup>1</sup>Although one should not rashly seek parallels, let it be remarked on this occasion that it was precisely the concept of causality and its remarkable logical difficulties in the face of new experiences that called forth the revolutionary upheaval in physics. The modern discussion of the concept of causality has shown in regard to 'causality in the narrower sense' that it is impossible to represent the causal relation as one of cause and effect, but that one must understand thereby simply a sequence. Jung had already remarked some twenty-five years earlier that in psychology one could not get along with the concept of causality as generally applied in natural science. In his foreword to the *Collected Papers on Analytical Psychology* (2nd ed., 1917, pp. x–xii) he said: 'Causality however is only one principle, and psychology cannot by its very nature be exhausted by causal explanation alone, for the psyche is also

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his recognition that the *spirit* must not be viewed as epiphenomenon, as 'sublimation', but as a principle *sui generis*, as a formative and therefore as the highest principle through which '*Gestalt*', organized structure, is psychologically and perhaps also physically possible.<sup>1</sup> For conclusions that thinkers such as Whitehead and Eddington have drawn from physics itself point actually to primary, formative, *spiritual* forces, which could be, and probably already have been, characterized as 'mystic'.

purposive.' This purposiveness is founded on an inner law, incomprehensible to consciousness, that rests upon the manifestations and effects of the symbols arising out of the unconscious. The creative element in our psyche and its manifestations can neither be demonstrated nor explained causally. 'In this decisive point psychology stands outside of natural science. It has in common with the latter, it is true, the method of observing and determining empirical facts. It lacks though the Archimedean point outside, and thus the possibility of objective measurement.' (*Psychologie und Erziehung*, p. 45.) 'There is no Archimedean point from which to judge, since the psyche is indistinguishable from its manifestation. The psyche is the object of psychology, and—fatally enough—its subject at the same time, and there is no getting away from this fact.' (*Psychology and Religion*, p. 62)

<sup>1</sup>'The microphysical world of the atom exhibits characteristics whose resemblance to the psychic has struck even the physicist,' remarks Jung (*Psychologie und Erziehung*, p. 45–46). More on this subject and on the viewpoints that have led to these considerations, together with a bibliography on this theme up to 1935, is to be found in C. A. Meier's paper: 'Moderne Physik—Moderne Psychologie' (Anniversary volume for Jung's sixtieth birthday: *Die kulturelle Bedeutung der komplexen Psychologie*. Berlin: Springer, 1935. We call attention also especially to N. Bohr's essays, quoted extensively therein (*Naturwissenschaften* 16, 245, 1928, and 17, 483, 1929). Since then the physicist P. Jordan (Rostock) above all has referred in his publications to certain parallels between the results of research in modern physics on the one hand and in biology and psychology on the other. Cf. Jordan: *Die Physik des 20. Jahrhunderts*. Braunschweig, 1936. Idem: 'Positivistische Bemerkungen über die paraphysichen Erscheinungen', *Zentralblatt für Psychotherapie* 9, 1936, p. 3 ff. Idem: *Anschauliche Quantentheorie*. Berlin, 1936, p. 271 ff. Idem: *Die Physik und das Geheimnis des organischen Lebens*. Braunschweig, 1941, p. 114 ff. Idem: 'Quantenphysikalische Bemerkungen zur Biologie und Psychologie', *Erkenntnis* 4, 3, 1934, p. 215 ff.

Cf. also C. G. Jung: 'Vom Geist der Psychologie', *Eranos-Jahrbuch XIV*, Zürich, 1947, and M. Fierz: 'Zur physikalischen Erkenntnis,' *Eranos-Jahrbuch XV*, Zürich, 1948.

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Before the word 'mystic' one no longer needs to feel the customary dread—nor, above all, to confuse it with cheap irrationalism, for it is precisely reason that here presses forward to its own limits, as modern logic likewise honestly attempts to determine its own boundaries, not, as it were, by rejecting but by logically establishing the independence (indeed, when one has rightly defined and thereby delimited the concept of 'cognition'), even the sovereignty of the 'mystical'. In that borderland between cognizing and experiencing in which every depth-psychology must necessarily move and which naturally presents difficulties, sometimes insurmountable ones, for verbal concepts, Jung strives with all the creative power of his expression to find the necessary and legitimate distinction between those realms, even though the difficulties of the subject may sometimes prevent his efforts from being entirely successful. What makes the 'metaphysician' is just the confusion of cognition and experience and the misunderstanding to which one falls victim when one supposes oneself able to reproduce the latter in the former. A remarkable identity in the form of expression employed by modern logic and Jungian psychology alike is perhaps also more than a coincidence, namely, the 'transcendence of problems', as both call it in the same words—where one has to do no longer with answerable questions but only with experienceable problems, with those problems which also form the content of Jungian psychological guidance and psychological experience.

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If one schematically compares the three principal tendencies in psychotherapy to-day with regard to the direction in which their central thought leads, one could say: Sigmund Freud looks for the *causae efficientes*, the causes of the later psychic disturbances. Alfred Adler considers and treats the initial situation with regard to a *causa finalis*, and both see in the drives the *causae materiales*. Jung, on the contrary, although he too naturally takes account of the *causae materiales* and likewise takes the *causae finales* as starting- and end-point, adds to them something further and very important in the *causae formales*, those formative forces that are

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represented above all through the symbol as mediators between the unconscious and consciousness or between all the pairs of psychic opposites.<sup>1</sup> Somewhat differently expressed this would mean: Freud employs a reductive method, Jung a *prospective* one. Freud treats the material analytically, resolving the present into the past, Jung *synthetically*, building up out of the actual situation towards the future, attempting to establish a relation between consciousness and the unconscious, between all the pairs of psychic opposites,<sup>2</sup> in order to provide the personality with

<sup>1</sup>The Jungian system 'has in view also the final result of analysis, and regards the fundamental thoughts and impulses of the unconscious as symbols, indicative of a definite line of future development. We must admit there is, however, no scientific justification for such a procedure, because our present-day science is based as a whole upon causality. But causality is only one principle, and psychology essentially cannot be exhausted by causal methods only, because the mind lives by aims as well. Besides this disputable philosophical argument, we have another of much greater value in favour of our hypothesis, namely, that of vital necessity. It is impossible to live according to the intimations of childish hedonism, or according to a childish desire for power. If these are to be retained they must be taken symbolically. Out of the symbolic application of infantile trends an attitude evolves which may be termed philosophic or religious, and these terms characterize sufficiently the lines of further development of the individual. The individual is not only an established and unchangeable complex of psychic facts, but also an extremely changeable entity. By exclusive reduction to causes, the primitive trends of a personality are reinforced; this is helpful only when at the same time these primitive tendencies are balanced by recognition of their symbolic value. Analysis and reduction lead to causal truth; this by itself does not help living, but brings about resignation and hopelessness. On the other hand, the recognition of the intrinsic value of a symbol leads to constructive truth and helps us to live. It induces hopefulness and furthers the possibility of future development.' (Foreword to the first edition of *Collected Papers on Analytical Psychology*, pp. xv-xvi. London, 1916.) And in his book *On Psychic Energy* Jung says (p. 154): 'When explaining a psychological fact one must bear in mind that everything psychological must be looked at in two ways, in a *causal* and a *final* one. I say *final* intentionally in order to avoid confusion with the concept of the "teleological". With finality I wish to designate only the immanent psychological goal tendency. Instead of "goal tendency" one could also say "goal significance".'

<sup>2</sup>'The finalistic conception regards causes as means to an end. We have a good example of this in the problem of regression; causally,

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a basis on which a lasting psychological equilibrium can be built up.

Jung's method is therefore not only to this extent a 'dialectical procedure' in that it is a dialogue between two persons, and as such a reciprocal interplay of two psychic systems. It is also in itself dialectic, as a process which, by confronting the contents of consciousness with those of the unconscious, i.e., those of the ego with those of the non-ego, calls forth a reaction between these two psychic realities that aims towards and results in bridging over both with a *tertium quid*, a synthesis. It is accordingly, too, from the therapeutic standpoint a preliminary condition that the psychologist accept this dialectic principle equally as binding. He does not 'analyse' an object at a theoretical distance but is quite as much in the analysis as the patient.<sup>1</sup> For this reason as well as because of the autonomous working of the unconscious in obedience to its own laws the transference, the blind projection of the patient's affective reactions upon the analyst, is a less important therapeutic instrument in Jungian than in other methods of analysis. Jung even regards it under certain conditions, especially when it takes on excessive forms, as a hindrance to effective progress of the treatment. In any case he holds an 'attachment' to a third person, for example in the form of a 'love affair', to be quite as suitable a basis for the analytic solution of neuroses or for gaining an understanding of one's unconscious with a view to psychic development as, e.g., the 'transference situation' in reference to the analyst, which Freud considers indispensable. Not 're-living' the former traumatic emotion that forms the basis of every neurosis is important, as with Freud, but actually 'living' one's difficulties together with a concrete partner, in order to

regression is, for instance, a result of "fixation to the mother"; but finalistically the libido regresses to the "imago" of the mother in order to gather there associations from the past on which, for instance, the development from a sexual system into a spiritual system may be built up.' (*Contributions to Analytical Psychology*, p. 24.)

<sup>1</sup>The term 'patient' is used here and hereafter for the well and for the sick alike. It includes therefore all 'seekers of healing', psychotics and neurotics as well as those who entrust themselves to Jungian psychotherapy for the sake of its aid in forming character and personality.

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reach an understanding of them. Here both partners must indeed 'give' themselves, the analyst as well as the patient, but both must preserve their objectivity as far as possible. Nevertheless both sides are mutually influenced in the treatment, for 'the meeting of two personalities is like the mixing of two different chemical substances: if a reaction occurs at all, both are transformed. In the field of dialectic procedure the physician must step out of his anonymity and give an account of himself, exactly as he demands of his patient.'<sup>1</sup> Thus the rôle that falls to the therapist in the Jungian method is not, as in the Freudian, in a certain sense a passive one, but constitutes an active mixing in the situation, a furthering and directing, a personal give and take. In this manner of working on the psyche, which, influencing living processes as it does through just as lively reactions, lends an extraordinary impulse to their transformation, it is at once apparent that the personality of the physician, its strength and worth, its ethical value is of the highest importance. It plays a much more important and active rôle in Jungian analysis than in the methods of other depth psychologies. Even more than elsewhere the sentence holds good here: the psychotherapist can bring those whom he leads only so far as he himself has come. It is likewise true though that no therapist, however pre-eminent and skilled in his art he may be, can fetch more out of a patient than the values already given in the latter's heritage, for no labour on the soul can widen the bounds of the inner personality beyond those that were set it at birth. So the possibility of mental and spiritual development remains more or less limited by the individual's psychic constitution, and the goal reached is the best one possible under the given circumstances.

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'There are four methods', says Jung,<sup>2</sup> 'for investigating the unknown in a patient:

<sup>1</sup>'Grundsätzliches zur praktischen Psychotherapie.' *Zentralblatt für Psychotherapie* VIII, 2, 1935.

<sup>2</sup>Jung, C. G.: *Contributions to Analytical Psychology*. Translated by H. G. and Cary F. Baynes. London: Kegan Paul, Trench, Trubner, 1928. Pp. 350-6.

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'1. The first and simplest method is the *association method*. . . . Its principle is the finding out of the main complexes through irregularities in responding to selected stimulus words. As an introduction to mental analysis, and to the knowledge of the symptomatology of complexes, the method is to be recommended for a beginner.

'2. The second method of *symptom analysis* has a merely historical value . . . By means of hypnotic suggestion the attempt was made to get the patient to reproduce the memories underlying certain pathological symptoms. The method works quite well in all those cases where a shock, a psychic wound or trauma, is the chief cause of the neurosis. It was on this method that Freud founded his earlier trauma-theory of hysteria. . . .

'3. The third method of *anamnestic analysis* is of greater importance, both as a method of investigation and of therapeutics. It practically consists in a careful anamnesis, or reconstruction of the historical development of a neurosis. . . . Often such a procedure alone can be of great practical value, as it enables the patient to understand the main features of his neurosis, and thus prepares him for an eventual decisive change of attitude. It is, of course, unavoidable as well as indispensable that the analyst does not only question, but that he gives certain hints and explanations in order to point out the important connexions of which the patient is obviously unconscious. . . . This is the best practical method for the treatment of neurotic children. With children you cannot very well get into the unconscious through dream analysis. In most cases you simply have to remove certain obstacles, which can be done without much technical analysis. Generally, the neurosis of a child would be a very simple matter if there were not the almost invariable connexion of the child's neurosis with a wrong attitude of the parents. . . .

'4. The fourth method is the *analysis of the unconscious*. . . . *The analysis of the unconscious begins only when the reproducible materials are exhausted*. . . . The anamnestic method is really an introduction to the analysis of the

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unconscious. . . . The personal rapport is of absolute prime importance: it forms the only basis from which it is safe to tackle the unconscious. . . . It is by no means simple to establish such a rapport, and you cannot achieve it except by a careful comparison of your conscious standards. . . . From now on we are concerned immediately with a new sphere, with the living psychic process, namely, with *dreams*.<sup>1</sup>

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Besides discussion and the elaboration of the material in question through context and associations, which not only the patient but the physician as well supplies, the interpretation of dreams, visions, and every kind of psychic image occupies a central position in the dialectic procedure. The patient alone, however, determines the interpretation to be given the material he brings. Only his individuality is decisive here; for he must have a vital feeling of assent, not a rational consent but a true experience. 'Whoever would avoid suggestion must therefore look upon a dream interpretation as invalid until the formula is found that wins the patient's agreement.'<sup>1</sup> Otherwise the next dream or the next vision inevitably brings up the same problem and keeps bringing it up until the patient has taken a new attitude as a result of his 'experience'. The often heard objection that the therapist could suggestively influence the patient with his interpretation could therefore only be made by one who does not know the nature of the unconscious; for 'the possibility and danger of prejudicing the patient are greatly over-estimated. The objective-psychic, the unconscious is, as experience proves, in the highest degree independent. If this were not so it could not at all exercise its characteristic function, the compensation of consciousness. Consciousness can be trained like a parrot, but not the unconscious.'<sup>2</sup> If physician or patient errs in his interpretation, the unconscious, working always autonomously, corrects them strictly and uncontradictably in time.

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The principal instrument of the therapeutic method is

<sup>1</sup>*Modern Man in Search of a Soul*, p. 12.

<sup>2</sup>*Integration of the Personality*, p. 101.

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for Jung too the DREAM, it being that psychic phenomenon which affords the easiest access to the contents of the unconscious and which is especially suited because of its compensatory function to clarify and explain inner relations. For 'the problem of dream analysis stands and falls with the hypothesis of the unconscious; without this the dream is a senseless conglomerate of crumbled fragments from the current day.'<sup>1</sup> In the same way as the dream Jung utilizes the FANTASIES and VISIONS of his patients. If, therefore, in what follows we speak only of the dream for the sake of simplicity, fantasies and visions are thereby also understood.

The fundamental difference between the Jungian and the other analytical methods consists in the fact that Jung sees in these phenomena—namely dreams, etc.—not only contents of personal conflicts but in many cases also manifestations of the collective unconscious, which, going beyond the individual conflicts, sets over against these the primordial experience of universal human problems.

The theory and method of Jungian dream analysis can be sketched here only briefly.

Jung says: 'The dream cannot be explained with a psychology taken from consciousness. It is a determinate functioning, independent of will and wish, of intention and conscious choice of goal. It is an unintentional happening, as everything in nature happens. . . . It is on the whole probable that we continually dream, but consciousness makes while waking such a noise that we do not hear it. If we could succeed in keeping a continuous record we should see that the whole follows a definite trend.'<sup>2</sup> This implies that the dream is a natural psychic phenomenon, but of a peculiar, autonomous kind, with a purposiveness unknown to our consciousness. It has its own language and its own laws, which one cannot approach with the psychology of consciousness—as subject, so to speak. For: 'One does not dream: one is dreamed. We "undergo" the dream, we are the objects.'<sup>3</sup> One could almost say: We are able in the dream

<sup>1</sup>*Modern Man in Search of a Soul*, p. 2.

<sup>2</sup>*Seminar on Children's Dreams*, 1938-9.

<sup>3</sup>*Ibid.*

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to experience as if they were real the myths and legends that we read when waking, and that is something essentially different.

The roots of the dream, as far as we can tell, lie partly in the conscious contents—impressions of the day before, remnants from the current day—, partly in the constellated contents of the unconscious, which in turn can come from conscious contents or from spontaneous unconscious processes. These latter processes, betraying no reference to consciousness, can be derived from anywhere. Their origins can be somatic, physical and psychological events in the environment, or events in the past and future; in the latter instance we may think, e.g., of dreams that bring a long past historical occurrence to life or prophetically anticipate a future one. There are dreams that originally had a reference to consciousness but have lost it, as if it had never existed, and now produce completely incoherent, incomprehensible fragments, then again such as represent unconscious psychic contents of the individual without being recognized as such.

As already said in the first part of this treatise, Jung describes the *arrangement* of the dream images as standing outside the categories of time and space and subject to no causality. 'The dream is a mysterious message from our night-aspect.'<sup>1</sup> The dream is never a mere repetition of previous experiences or events—certain categories of shock-dreams excepted—not even when we believe we recognize it as such. 'It is always knit together or altered according to its end, even though often inconspicuously, but ever in a different way from that which would correspond to the ends of consciousness and causality.'<sup>2</sup>

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The possible *significance* of dreams can be reduced to the following typical cases:

Upon a certain conscious situation a dream follows as a reaction of the unconscious, which, supplementing or compensating, refers quite clearly to the impressions of the

<sup>1</sup> *Wirklichkeit der Seele*, p. 88.

<sup>2</sup> *Seminar on Children's Dreams*, 1938-9.

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day, so that it is evident that this dream would never have occurred without a certain impression from the day previous.

The dream follows not upon a certain conscious situation that has—more or less clearly—produced it, but as a result of a certain spontaneity of the unconscious, the latter adding to a certain conscious situation another so different from the first that a conflict arises between the two. While in the first case the fall of potential led from the stronger, conscious part to the unconscious, in the second case equilibrium exists between the two.

When, however, the contrary position, that the unconscious occupies, is stronger than the conscious position, then a fall of potential comes into being that leads from the unconscious to consciousness. Then come those significant dreams that on occasion can completely alter or even reverse a conscious attitude.

The last type, in which the whole activity and all the weight of significance lies in the unconscious, and which furnishes the most peculiar dreams, most difficult to interpret but most important in content, represents unconscious processes that no longer allow one to recognize any relation whatever to consciousness. The dreamer does not understand them and as a rule wonders greatly why he dreams thus, for not even a conditional relation is to be perceived. But just these dreams often have an overpowering character; often, too, they are oracular. Such dreams likewise appear in many cases before the outbreak of mental illnesses and severe neuroses, when a content suddenly bursts to the fore that deeply impresses the dreamer, even though he does not understand it.

In distinguishing between these different types of dreams the weight lies upon the relation in which the reactions of the unconscious stand to the conscious situation. For the most manifold transitions can be found, from a reaction of the unconscious bound to the contents of consciousness up to spontaneous manifestation of the unconscious.<sup>1</sup>

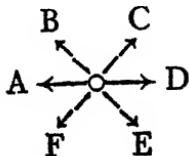
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What is now the meaning, and what are the methods of *dream interpretation*?

<sup>1</sup>*Ibid.*

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Every interpretation is a hypothesis, a mere attempt at deciphering an unknown text. Seldom is an isolated, untransparent dream to be interpreted even with approximate certainty. The interpretation first reaches a relative certainty in a series of dreams, in which the subsequent dreams correct the errors in the interpretation of the preceding ones. Jung was the first to investigate whole dream series. He proceeded here from the premise that 'dreams continue like a monologue under the cover of consciousness',<sup>1</sup> although their chronological order does not always coincide with the actual inner order of meaning. Thus it does not unconditionally correspond to a sequence in which dream B would follow from dream A and dream C from dream B. For the real arrangement of dreams is a *radial* one; it is grouped around a 'centre of significance'. Dreams can radiate from a centre, thus:



where dream C can occur before A and dream B just as well after F as before. If this central point is revealed and elevated into consciousness it ceases to work and the dreams arise from a new centre, and so on. It is therefore extremely important that patients be directed continually to 'keep books', so to speak, upon their dreams and their interpretation, by means of which a certain continuity is assured and 'the patient learns to deal with his unconscious satisfactorily'.<sup>2</sup> The psychotherapeutic guidance does not then remain passive but becomes an active co-operation that takes part in the process, indicating the possible meaning of the dream and explaining to the patient what *directions* are open to him. Only after this is the interpretation to be worked up and assimilated consciously by the patient.<sup>3</sup>

<sup>1</sup>*Ibid.*

<sup>2</sup>*Modern Man in Search of a Soul*, p. 15.

<sup>3</sup>Cf. the already mentioned 'dialectical procedure'.

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'The proper interpretation of the dream is generally an exacting task. It requires psychological empathy, ability to make combinations, intuition, familiarity with men and things, and above all a *specific knowledge* that depends just as much upon extensive systematic mental education as upon a certain *intelligence du cœur*.'<sup>1</sup>

Every dream content has always a manifold significance and is, as already said, conditioned by the individuality of the dreamer. To assume standard symbols, to be translated as if out of a dictionary, would be in contradiction of Jung's conception of the nature and structure of the psyche. In order to interpret a content correctly and effectively, one must go at it both with a full knowledge of the life situation and the manifest, conscious psychology of the dreamer and also with an exact reconstruction of the dream context, which is precisely the task of the analysis with its instruments of association and amplification. The psychological context of dream contents consists of that 'tissue of relations in which the dream content is naturally embedded. Theoretically one can never know this in advance and each of its parts must be postulated as unknown.'<sup>2</sup> Only after careful determination of the context may the attempt at an interpretation be made. A result can be reached only when the meaning determined upon the basis of the context has been correlated with the text of the dream itself and in the degree to which the meaning-reaction thus confirmed has been found to make sense. One may not, however, under any circumstances assume that the meaning thus found corresponds to a subjective expectation, for it is often something surprisingly different from what would be expected subjectively. On the contrary, a correspondence with this expectation would give every ground for mistrust. For the unconscious is as a rule amazingly 'different'. Parallel dreams whose meaning coincides with the conscious attitude are extremely rare.<sup>3</sup> Jung contends that one can only seldom draw conclusions from a single dream as to the entire

<sup>1</sup>Ueber psychische Energetik, p. 238.

<sup>2</sup>Seminar on Children's Dreams, 1938-9.

<sup>3</sup>Ibid.

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psychic situation—at most it applies to an acute momentary problem or to one aspect of it. Only by observing, following, and interpreting a relatively long series can one gain a full picture of the cause and course of the disorder. The series replaces as it were that context which Freudian analysis seeks to disclose by means of free association. Thus with Jung 'directed association', provoked and guided by the physician on the one hand and self-determined by the chain of manifestations of the unconscious in dreams on the other, assists in revealing and regulating the psychic process. In general the standpoint of the unconscious is complementary or compensatory to consciousness. 'Only from the knowledge of the conscious situation is it possible to settle what sign is to be given the unconscious contents. . . . There exists between consciousness and the dream a very finely balanced relationship. . . . In this sense one can declare the principle of compensation to be a fundamental rule of psychic activity in general.'<sup>1,2</sup>

Besides their compensatory relation to the conscious situation, which is the rule for normal persons under normal internal and external conditions, the dream contents also can exercise a reductive or prospective function, compensating either negatively, in that they 'set the individual down, as it were, on to the level of his mortal insignificance and his physiological, historic, and phylogenetic conditionedness'<sup>3</sup> (this material was investigated above all by Freud

<sup>1</sup>An example of the compensatory function of the dream would be: someone dreams that it is spring, but his favourite tree in the garden bears only dry branches. This year there are no leaves and blossoms upon it. Thereby the dream means to say: Do you not see yourself in this tree? You are like this! Even though you do not want to be aware of it! The nature in you is dried up, no green grows in you, etc. These dreams are examples for persons whose consciousness has grown autonomous through over-differentiation, has gained too great an overweight. Of course a quite 'unconscious' person who lived wholly for his drives would have dreams that likewise exposed his 'other side'. Careless scoundrels often have, e.g., dreams of a moralizing content, paragons of virtue on the other hand frequently immoral dream pictures.

<sup>2</sup>*Modern Man in Search of a Soul*, p. 20.

<sup>3</sup>*Ueber psychische Energetik*, p. 186.

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in an outstanding way), or positively, in that they as a kind of 'guiding conception' give the conscious, self-depreciatory attitude a 'rectified' direction. Both forms can conduce to healing. The prospective function of the dream must be distinguished from its compensatory one. The latter means in the first place that the unconscious, regarded as relative to consciousness, integrates into the conscious situation all the elements that are repressed or disregarded and are lacking to its completeness. 'Compensation can be called useful in the sense of a self-regulation of the psychic organism. The prospective function on the other hand is an anticipation of future conscious performances that manifests itself in the unconscious, like a preliminary exercise or a plan sketched in advance.'<sup>1</sup>

As is evident from the whole conception of the dream-structure, from the regard paid to the actual conscious situation, from the concept of the contextual and positional value of dream-motives, from the timelessness and spacelessness of the dream-events, the concept of causality in Jungian dream interpretation—in contrast to Freudian—can only be applied in a limited sense. 'This is not a denial of the *causae* of the dream, but a different interpretation of the associative material collected around the dream',<sup>2</sup> and, as we shall see later, a different method for getting to the interpretation of it. Jung does not, indeed, look in the first place for the *causae efficientes*; he finds even that 'Dreams are often anticipations that wholly lose their real meaning when regarded only causally. These anticipating dreams often give unmistakable information about the analytical situation, the correct understanding of which is of the greatest therapeutic import'.<sup>3</sup> This holds above all for initial dreams, i.e., those which one has at the commencement of an analysis. For 'every dream is a means of information and control'.<sup>4</sup>

<sup>1</sup> *Ueber psychische Energetik*, p. 142.

<sup>2</sup> *Ibid.*, p. 157.

<sup>3</sup> *Modern Man in Search of a Soul*, 9.

<sup>4</sup> *Ibid.*, p. 21.

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In analysis the way leads into the 'land of childhood', i.e., to that time in which the rational consciousness of the present was not yet separated from the 'historical soul', the collective unconscious, and thus not only into that land where the complexes of childhood have their origin but into a prehistorical one that was the cradle of us all. The individual's separation from the 'land of childhood' is unavoidable, although it leads to such a removal from that twilit psyche of primordial time that a loss of the natural instincts thereby occurs. 'The consequence of this is want of instinct and therefore disorientation in general human situations. The separation has, however, also the result that the "land of childhood" remains definitely infantile and so becomes a constant source of childish inclinations and impulses. Naturally these intruders are highly unwelcome to consciousness, which therefore represses them. This repression merely increases the separation from the source and intensifies the want of instinct to the point of sterile rationalism. Consciousness therefore either is overwhelmed with infantility or must constantly defend itself against it in vain. The one-sidedly rational attitude of consciousness must, in spite of its undeniable successes, be regarded as unadapted and contrary to the demands of life. Life is dried up and longs to return to its source. The source, however, can only be found in the "land of childhood", where one, as formerly, can receive directions from the unconscious. Not only he is childish, though, who remains a child too long but also he who parts himself from his childhood and supposes it has therewith ceased to exist. For he does not know that everything pertaining to the psyche has a double face. The one looks forward, the other back. It is ambiguous and therefore symbolic, like all living reality. . . . In consciousness we stand upon a peak and childishly imagine that the road leads on to greater heights beyond the peak. That is the chimerical rainbow-bridge.<sup>1</sup> In order to gain the next peak one goes nevertheless—one must go, if one will reach it—down into the land where the roads first begin

<sup>1</sup>See on p. 82.

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to branch.'<sup>1</sup> 'The resistance of consciousness against the unconscious as well as the underestimation of the latter is an historical necessity in evolution, for else consciousness would never have been able to differentiate itself from the unconscious at all.'<sup>2</sup> The consciousness of modern man, though, has removed itself somewhat too far from its origin, the unconscious, and has even forgotten that the latter acts by no means in correspondence with our conscious intentions but autonomously. Therefore the approach to the unconscious is for civilized man, primarily because of its threatening likeness to mental disorder, usually associated with panic terror. 'To "analyse" the unconscious as a passive object has nothing hazardous about it for the intellect—on the contrary, such an activity would correspond to rational expectation; but to "let the unconscious happen" and to "experience" it as a reality—that exceeds the courage as well as the ability of the average Occidental. He prefers simply not to realize the existence of this problem. The experience of the unconscious is, namely, a personal secret, communicable only with difficulty and only to the very few.'<sup>3</sup> In consequence of the over-differentiation of consciousness in Western man the problem of the approach to the unconscious is a specifically Occidental and modern problem.<sup>4</sup> The establishment of contact between consciousness and the unconscious appears, for example, to be quite a different matter for the Oriental, probably too for the African, etc.

Taking the way to the collective unconscious must be *preceded*, with Jung as with Freud, by making conscious and integrating the infantile contents of the personal unconscious, although Jung draws different deductions: 'The personal

<sup>1</sup>*Integration of the Personality*, p. 110.

<sup>2</sup>*Ibid.*, p. 105.

<sup>3</sup>*Ibid.*, p. 106.

<sup>4</sup>At the present time one has the impression that among whole groups of peoples these two regions have fallen into complete isolation from one another (for the over-differentiation and over-emphasis of the conscious side have as their consequence the repression and cutting off of the other) and that each exists for itself alone, lacking the healthy counterbalance of the other, compensatory member.

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unconscious must always be disposed of first, i.e., made conscious,<sup>1</sup> else the way to the collective unconscious is blocked. This means that every conflict must first be taken up and scrutinized in the light of one's personally acquired experiences from that aspect in which it touches the most intimate life of the individual and the acquired psychic contents pertaining to it. For example, if a child is too closely attached to one parent or feels itself oppressed by the superior strength and prowess of an older brother, these conflicts must first be resolved before the patient proceeds to grapple with the broader problems of human existence. This way, leading up to activation of the archetypes and to harmony, to proper equilibrium between consciousness and the unconscious, is the way of 'healing' and, viewed from the technical aspect, the way of dream interpretation. The technique of resolution of a dream can thus—to recapitulate once again—be divided into the following stages: description of the present conscious situation, description of the preceding events, determination of the subjective context, in case of archaic motives comparison with mythological parallels, and finally, in complicated situations, correlation with objective information from third persons. On the other hand, the way that the contents of the unconscious take comprises something like the following seven steps: (1) The threshold of consciousness sinks in order that the contents of the unconscious may come up; (2) the contents of the unconscious ascend in dreams, visions, and fantasies; (3) these contents are perceived and held fast by consciousness; (4) the meaning of the various contents is investigated, clarified, interpreted, and comprehended; (5) this meaning is given its place in the total psychical situation of the individual; (6) the individual accepts, digests, and assimilates the meaning found; (7) the integration of the meaning, its organic assimilation into the psyche becomes so complete that it goes over, as it were, 'into the blood' and becomes a piece of instinctive knowledge.

\* \* \* \* \*

Jung found that most dreams show a certain structural

<sup>1</sup>*Ibid.*, p. 111.

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similarity. He conceives even their structure quite differently from Freud, looking upon the majority of dreams as a kind of 'whole' with a rounded-off series of happenings, dramatically structured, and therefore admitting a meaningful grouping of its elements according to the scheme of a classic drama. A dream can be divided into parts in this way as follows: (1) *Time, place, dramatis personae*, that is, the beginning of the dream which frequently indicates the place where the action of the dream occurs, and the persons acting therein; (2) *Exposition*, i.e., the statement of the dream problem. Here the content is displayed, so to speak, that forms the basis of the dream, the problem, the theme that is given form by the unconscious in the dream, to which the unconscious will now make its pronouncement; (3) *Peripety*, which forms the 'backbone' of every dream, the weaving of the plot, the intensification of events to a crisis or to a transformation, which may also consist in a catastrophe; (4) *Lysis*, i.e., the solution, the result of a dream, its meaningful conclusion, in which it points to the needful compensation. This rough scheme, according to which most dreams are built up, forms a suitable basis for the process of interpretation.<sup>1</sup> Dreams exhibiting no lysis allow one to infer a fatal development in the dreamer's life. But these are quite specific dreams, and they must not be confused with those which the dreamer recalls only fragmentarily or reproduces only incompletely and which therefore end without a lysis. For naturally every phase of a dream can seldom be deciphered at once. It often requires a careful search before its structure is wholly revealed.

\* \* \* \* \*

<sup>1</sup>As an example we can take the following dream of a six-year-old girl from the *Seminar on Children's Dreams* of 1938-9: 'There was a beautiful rainbow that sprang up right before me. I climbed up it till I came into the sky. From there I called down to my friend Marietta to come up too. She fussed so long that the rainbow dissolved and she fell down.' The *locality* is that of a natural event: 'There was a beautiful rainbow that sprang up right before me.' The *exposition* also points to this event: the girl climbs up the rainbow till she comes into the sky. The *peripety* or turn of events occurs when she calls to her friend to come up too. The latter hesitates to come, though, and the *lysis* follows: the rainbow dissolves and she falls down to earth.

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Jung has introduced the concept and method of CONDITIONALISM<sup>1</sup> into dream interpretation, i.e., 'under conditions of such and such a kind, such and such dreams can occur.'<sup>2</sup> The decisive factor is thus always the situation in question with its contemporary, momentary conditions. The same problem, the same cause may have, according to the total context, a correspondingly different significance; from the viewpoint of conditionalism they can have many meanings, not just always the same one without regard to the situation and the variability of their forms of appearance. Conditionalism is an expanded form of causality, it is a manifold interpretation of causal relations and constitutes thus an attempt 'to conceive strict causality by means of an interplay of conditions, to enlarge the simple significance of the relation between cause and effect by means of the manifold significance of the relations between effects. Causality in the general sense is not thereby destroyed but only accommodated to the many-sided living material,'<sup>3</sup> i.e., broadened and supplemented. Corresponding to this, the meaning of a given dream motive will be explained not only through its causal connexions, but also through its 'situational value'<sup>4</sup> within the total dream context.

\* \* \* \* \*

Jung utilizes no 'free association' but a procedure that he calls '*Amplification*'. He thinks that free association indeed leads 'always to a complex, of which it is nevertheless uncertain whether it is precisely this one that constitutes the meaning of the dream. . . . We can, of course, always get

<sup>1</sup>The physiologist and philosopher Max Verworn (Göttingen, 1863–1921), from whom the concept of 'conditionalism' comes, defines it as follows: 'A state or process is unambiguously determined by the totality of its conditions. From this follows: 1. The same states or processes are always the expression of the same conditions; different conditions are expressed in different states and processes. 2. A state or process is identical with the totality of its conditions. From this follows: A state or condition is scientifically completely known when the totality of its conditions is determined.' (*Kausale und Konditionale Weltanschauung*, 3rd ed., 1928.)

<sup>2</sup>*Seminar on Children's Dreams*, 1938–9.

<sup>3</sup>*Ibid.*

<sup>4</sup>Cf. also p. 75.

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to our complexes somehow, for they are the attraction that draws all to itself.<sup>1</sup> Perhaps, though, the dream shows exactly the opposite of the content of the complex and means thereby on the one hand to emphasize that natural functioning which would be capable of freeing one from the complex and on the other to point to the way to be followed. Amplification means therefore, in contrast to the Freudian method of '*reductio in primam figuram*,' not a causally connected chain of associations to be followed backward, but a broadening and enrichment of the dream content with all possible similar, analogous images. It is further distinguished from free association in that the associations are contributed not only by the patient or dreamer but also by the physician. Often indeed it is the latter who through his contribution of analogies determines the direction that the associations of the patient take. However various these images may be, they must nevertheless all stand in a meaningful, more or less close relation to the dream content that is to be interpreted, whereas there is no limit to how far free association may lead away from the latter. Amplification is accordingly a kind of limited, bound, and directed association that returns ever and again to the centre of significance given in the dream, revolving as it were about this very centre. 'Amplification is always in place where one has to do with an obscure experience, whose scanty hints have to be filled out and broadened by psychological context in order to be made intelligible. Therefore in analytical psychology we make use of amplification in the interpretation of dreams; for the dream is a hint too scanty for comprehension, which consequently must be enriched by associative and analogous material and must be clarified into intelligibility.'<sup>2</sup>

In the method of amplification neither the scientific-historical verification nor the temporal coincidence, etc., but the fundamentally identical significance is decisive in principle for the choice and employment of analogies. On the assumption that everything to which man has given form in word or picture possesses absolute psychic reality,

<sup>1</sup>*Ibid.*

<sup>2</sup>*Integration of the Personality*, p. 207.

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whether it came into existence earlier or later, as a unique notion or as the result of a long tradition or of scientific research, every analogy furnishes, in so far as it contains archetypal aspects of the dream motive under scrutiny, a refinement, explanation, and corroboration of the interpretation. Amplification in this form represents a new scientific method for the study of psychogems, mythogems, and all kinds of psychic entities, which is capable of extraordinarily fruitful results. The amplifications must be applied to all the elements of the dream content. Only then does the full picture result, out of which the 'meaning' can be read. In Jung's amplification method the single dream motives are enriched by an analogous material, related in sense, taken from pictures, symbols, legends, myths, etc. and are thus exhibited in all their possible nuances of meaning and in their various aspects until their significance appears with absolute clarity. Every single element of mean-

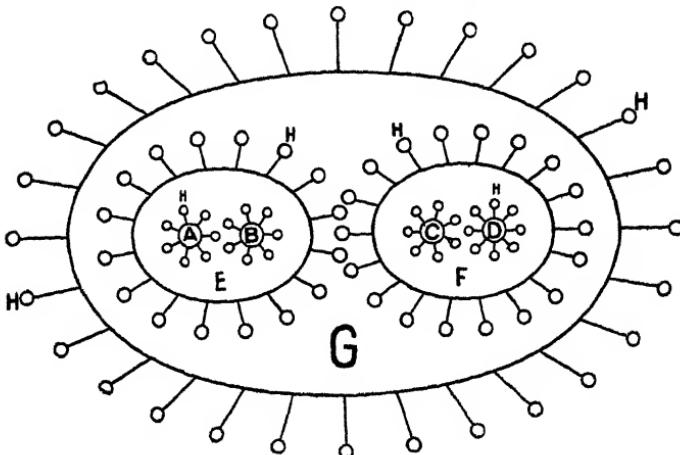


DIAGRAM XIV

A,B,C,D. The single motives of the dream.

E,F. The connexion between two elements of meaning (dream motives), making them into a whole; e.g., A = horn, B = animal, E = horned animal.

G. The whole dream as a meaningful unit, e.g., in analogy to a mythogem.

i.e., H. The single correspondences.

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ing thus determined is then connected with the next until the whole chain of dream motives is cleared up and ultimately verified through its own coherence—for example in the following way, as Diagram XIV attempts to make clear in regard to a dream.

A representation of the method of amplification in contrast to the '*reductio in primam figuram*' is offered in a roughly schematic way in Diagram XV and Diagram XVI. As starting-points *four* different elements, the dream contents A, B, C, D, are taken. Amplification connects them with each other in all possible directions, with all possible correspondences, analogies, etc., up to their greatest possible extent and to their ultimate recognizable quality, e.g., it supplements, broadens, and enhances the figure of the real father, should this appear as an element of the dream, up to the pure 'idea' of the 'fatherly'. Reduction, assuming that the separate dream elements represent a 'distortion' of originally different contents, pursues the four points backward

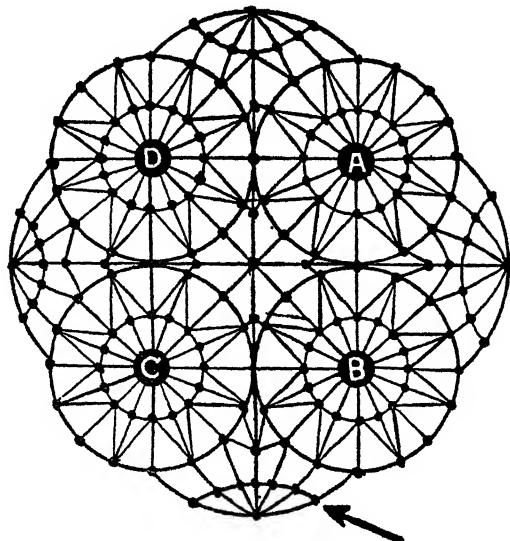


DIAGRAM XV

A,B,C,D. The dream elements.

The nodal points of the net of connexions shown by the little arrow represent the various correspondences, the amplifications.

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through a chain of free associations until they, entrapped in causal connexions, lead to the *one* point X from which they proceeded and which it was their task to 'distort' or 'cover up'. Amplification thus 'illuminates' all possible meanings of the four points for the dreamer in their contemporary, present significance, while reduction simply leads back to the complex again. Freud asks with his reduction, 'Why?'; Jung asks in dream interpretation above all, 'To what purpose?' What did the unconscious intend, what did it want to tell the dreamer when it sent him exactly this and no other dream? For example, an intellectual dreams that he goes under a great rainbow-bridge. Under and not across the bridge, by which he is very much astonished. The dream means to indicate thereby however that this man is trying to solve his problems outside of reality and shows him the way that he has to go—namely, not across the bridge above but underneath it.<sup>1</sup> For intellectuals, who suppose that they can simply eliminate their drives, 'think away' or somehow 'think to rights' their life, i.e., intellec-

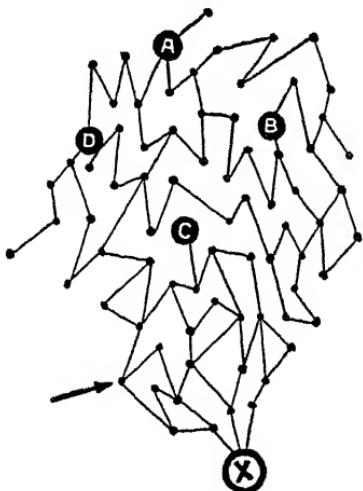


DIAGRAM XVI

A,B,C,D. The dream elements.

X. The original figure.

The various associations are indicated by the nodal points, shown by the arrow.

<sup>1</sup>Example from the *Seminar on Children's Dreams*, 1938-9.

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tually shape it as they like, this is often a very much needed suggestion. This dream thus has the definite aim of a warning, opening the dreamer's eyes to his real situation. The valid meaning of the dream with all its details, of course, can only be cleared up by an exact process of interpretation such as already described. But from the little said here it is already evident that this dream had a definite purpose, namely to present a fact of which the dreamer is not or does not want to be aware. Naturally this kind of dream is relatively easy to interpret, for it is a 'parable', which as such contains a warning. The latter is the expression of a dynamic tendency in the unconscious, which stands as an effective force behind the utterances of the dream. It allows new contents to rise up into consciousness, which in their turn, if they have been assimilated by the personality, work back upon and alter the field of force in the unconscious. This dynamic process, which in a single dream is unapparent but can easily be traced in a series, ensures that in the interval between the sessions of dream analyses no break and no loss occur and makes it possible to conduct an analysis with widely spaced sittings. In so far, furthermore, as this dynamic tendency is also directed towards a goal, corresponding to the psyche's natural tendency to self-regulation, it ensures that, if a given dream interpretation be false, sooner or later other dreams follow that correct the error and set the course of the analysis aright.

According to the principle of the conservation of energy aforementioned, nothing gets lost in the psyche, but all elements are in a constant interplay of energy with each other, so that all becomes integrated into definite, meaningful, albeit steadily evolving patterns. For 'the unconscious is thus continually active, producing from its materials combinations that serve to determine the future. It creates subliminal, prospective combinations, just as does the conscious, only they are markedly superior to the conscious combinations both in their refinement and extent.'<sup>1</sup> One thus can read from the dream not only the momentary situation of the dreamer but also the progress of the analysis as well as, on

<sup>1</sup> *Two Essays on Analytical Psychology*, p. 119.

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occasion, its stoppage. Dreams are, without context and fuller information about the dreamer, unimpressive. But for him who dreams them, and whose problems they comprise and illuminate, they can be, once understood and worked up, extraordinarily effective, even liberating. 'A dream interpretation on paper often appears arbitrary, unclear, and artificial; but actually it can be a little drama of unequalled realism.'<sup>1</sup>

{ The *subjective, individual* meaning of the dream is obtained by means of *subjective amplification*, i.e., by questioning the dreamer as to what each dream element signifies to him personally. The *collective* meaning is then given through *objective amplification* with the general symbolic material of legends, mythologies, etc., illuminating the universal human aspect of the problem as it can affect every human being.

Those dreams consisting in pictorial elements rich in detail, sharp and precise, probably exhibit primarily individual problems; they belong to the realm of the personal unconscious; they mirror, as it were, the differentiated waking state of consciousness, to which the dreams hold up in comparison the sharply drawn pictures of the unconscious, embodying the repressed, the 'other side'. The dreams furnished with scanty details and simple images allow us rather a glimpse into the broad general relations and represent aspects of the universe, the eternal laws of nature and truth. We then usually can surmise that the dreamer's consciousness is overdifferentiated or even has become autonomous, split off from the unconscious to a great degree, and that the comprehensive, archetypal images of the collective unconscious are set over against it as a compensation. The dream as an utterance uninfluenced by consciousness represents the inner truth and reality 'as it is, and not as I should like to have it'.<sup>2</sup> The manifest dream content is therefore for Jung no façade, but a fact showing what the unconscious has to say about the situation in question and always saying exactly what it means. When a snake, for instance, appears in a dream, then its significance lies precisely in the fact that it is a snake and not

<sup>1</sup>Ueber die Psychologie des Unbewussten, p. 209.

<sup>2</sup>Modern Man in Search of a Soul, p. 6.

perhaps a bull, the snake having been chosen by the unconscious because its wealth of meaning and its particular present aspect are able to express for the dreamer precisely what the unconscious means to say thereby. What a snake signifies to the dreamer is not determined through a chain of associations, but through amplification, i.e., by supplementing the snake symbol with all the signs and references, e.g., myths, significant for its nature as a snake and corresponding to the meaning that the 'snake' as such has for the dreamer. For just as the snake is not regarded as a 'substitute figure'—as Freud, for instance, might conceive it—but in its actual and real meaning for the dreamer, the still obscure meaning of the dream is not cleared up by the investigation of what that figure possibly conceals. On the contrary, all the surroundings, the context in which it is placed, are taken into consideration and studied. As the representative value of a colour results only from its being placed in a pictorial context—for whether a spot of grey represents a bit of shadow or a reflection of light, a fleck of dirt or a strand of hair is decided only by its surroundings, by the colours and forms of the total composition—so the rôle and meaning of a dream-symbol reveal themselves only when the latter has been evaluated according to its position and meaning in the context. When one furthermore takes into consideration the total situation and the specific psychic structure of the dreamer as well as his conscious psychological attitude, to which the dream content, as experience proves, is complementary, then the real meaning of the figure in its subjective reference appears of itself.

Without personal associations and determination of context dream elements can be interpreted only up to a certain point, i.e., in so far as they are of a collective nature, representing general human problems. In other words: all motives of a purely archetypal nature can be investigated and interpreted in this way, but only these. Therefore it is so foolish to suppose that anything decisive can be said about the dreamer's psychic situation when a dream is simply presented without personal context. In such cases we can throw light only on the archetypal significance of the dream,

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and we must renounce every concrete, actual interpretation of the dream with personal reference to the dreamer. For in the archetypes, the reflections of our instincts or, as Jung says, the 'organs of the soul', the very pictures of nature itself, no proper interpretation is given; we always require the human individual, i.e., his present conscious situation as a 'point of departure' in order to be able to give a correct interpretation or revoke a false one. It is evident at once that the same motive, when, e.g., a child or man of fifty dreams it, can mean something basically different.

\* \* \* \* \*

Jung distinguishes two kinds or levels of interpretation: that upon the SUBJECT LEVEL and that upon the OBJECT LEVEL. Interpretation on the subject-level treats the dream figures and events *symbolically*, as '*reflections of internal psychic factors and of the internal psychic situation of the dreamer.*'<sup>1</sup> The characters of the dream then represent psychic tendencies or functions of the dreamer and the dream situation, his attitude in reference to himself and to the given psychic reality. The dream, so conceived, points to *internal* facts. Interpretation on the object-level implies that the dream figures as such are to be understood *concretely* and not symbolically. They then represent the dreamer's attitude to the *external* facts or persons to which he stands in relation. They are intended to show purely objectively how something that we have seen only from the one side appears from the other, or to present for our attention something that we have not noticed at all up to now. When, for instance, one dreams of one's own father, whom one holds for kind and noble, in a form that shows him as domineering, cruel, selfish, and uncontrolled, then that would mean, interpreted on the subject-level, that the dreamer conceals such qualities in his own character but is not conscious of them and even attributes to them a significance not in harmony with the real situation. Interpreted on the object-level the dream would represent the real father displayed to the dreamer in his true but as yet unknown nature.

<sup>1</sup>T. Wolff, *Einführung in die Grundlagen der komplexen Psychologie*, p. 81.

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When persons appear in a dream with whom the dreamer stands in a vital relation, then they must—besides their possible significance as internal, personified partial aspects of the psyche, i.e., their meaning on the subject-level—always be interpreted also on the object-level. In interpretation on the subject-level we must 'look upon the dream contents as references to images of subjective character, to complexes in the unconscious of the patient himself'.<sup>1</sup> Thus a certain figure, say a man-friend, in a woman patient's dream can be taken as an image of the masculine in her, which is not consciously recognized, is hidden in the unconscious, and appears, transferred upon a person, as a projection. The significance of this dream figure lies in the fact that the patient's attention is called by it to her own masculine side, to qualities concerning whose presence she formerly deluded herself. That is especially important with a person who appears to herself as exceptionally frail, sensitive, and womanish, as, for example with the familiar type of the precise old spinster.

'Everything unconscious is projected, i.e., it appears as property or behaviour of the object. Only through the act of self-recognition do the corresponding contents then become integrated with the subject, therewith released from the object and recognized as psychic phenomena.'<sup>2</sup> The phenomenon of projection is an integral part of the mechanism of the unconscious. It stands—whether in dream or waking, whether in individuals or groups, whether with respect to persons, things, or states—wholly outside the conscious will. 'A projection is never made, it happens!'<sup>3</sup> Jung defines it as 'displacing a subjective process out into an object', in contradistinction to introjection, which 'consists in taking in an object into the subject'.<sup>4</sup> The inability

<sup>1</sup> *Two Essays on Analytical Psychology*, p. 94.

<sup>2</sup> Wolff, *op. cit.*, p. 68.

<sup>3</sup> *Integration of the Personality*, p. 212.

<sup>4</sup> *Psychological Types*, p. 582. The psychological attitude towards the world of such romantics as Schelling, Fichte, Schlegel, Carus, Novalis, Shelley, Byron, and De Quincey can be described as introjection, for they strove ever away from the ugly and, to their feeling, inadequate outer world, of whose objective existence they were nevertheless

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to distinguish oneself from the object is a state in which not only primitive peoples still live to-day but children also. In undifferentiated persons—in primitives and children—the contents of the individual psyche are not yet differentiated from those of the collective psyche, and are not contrasted against each other but always in a 'participation'. For 'the projection of the gods, demons, etc., was not understood by them as a psychological function, but these were simply assumed to be realities. Their character as projections was never realized. In the era of enlightenment people first found that the gods did not exist but were only projections. Thereby, though, they were annihilated. The psychological functions corresponding to them were, nevertheless, not annihilated at all, but fell to the unconscious and thereby poisoned people with an excess of libido previously devoted to the service of the divine image.'<sup>1</sup> If consciousness is not firmly enough built or if no core of personality is present strong enough to take up these unconscious contents and their projections, to comprehend and assimilate them, then it can be flooded and even swallowed up by the activated and inflated unconscious. The psychic contents then not only assume the character of reality but reflect the conflict magnified into the mythological or coarsened into the archaic and primitive, and the way to a psychosis is open. Therefore the interpretation on the subject-level is one of the most important 'instruments' in the Jungian method of dream interpretation. It enables us to understand the individual's difficulties and conflicts in and with the environment as a mirroring, as an illustration of events within the soul, and therefore it can lead to withdrawal of projections and to thoroughly aware, into the faultless and ideal world of their fantasy, wherein the outer underwent a transformation or was dissolved in pure emotion.

'Nothing in him that doth fade,  
But doth suffer a sea-change  
Into something rich and strange.'

'The consciousness of reality as it really is was fully present in the romantic epoch, but this reality was drawn into the realm of the fabulous. This is introjection,' says Jung. (*Seminar on Children's Dreams*, 1938-9.)

<sup>1</sup>*Two Essays on Analytical Psychology*, p. 99.

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solution of conflicts within the bounds of one's own psyche. Only when we reflect to what the endless projection of our own qualities and complexes upon others, strangers, in the world about us leads, can we properly estimate the exceptional significance of this Jungian key to understanding.

\* \* \* \* \*

In Jungian dream-analysis—as is evident from all that has been said before—the psychological phenomenon generally denominated the SYMBOL plays a central rôle. Jung has also termed the symbol a 'libidinal parable', because it transforms energy, and has understood thereunder representations suitable for expressing the libido in equivalent terms, hence capable also through this fact of drawing it over into another form than the original one.<sup>1</sup> The psychic images, in the dream as in all their other manifestations, are at once reflection and essence of the dynamics of the psyche. They are at once reflection and essence of the dynamics of the mind, just as in the case of a waterfall the waterfall is at once reflection and essence of force itself. For without force, i.e., physical energy (which in itself is only a working hypothesis), there could be no waterfall, whose essence it therefore is; but simultaneously it reflects too in its form of being this energy, which without the waterfall, in which it becomes visible as it were, would be wholly inaccessible to observation and verification. This may sound paradoxical, but paradoxicalness itself pertains to the inmost nature of everything psychical. The symbols have at the same time expressive and impressive character, expressing on the one hand internal psychic happenings pictorially, and on the other hand—after having been transformed into images, having been 'incarnated' as it were in an imaginary material—fluencing through their meaningful content these same happenings, thus furthering the flow of the psychological processes. For example, the symbol of the withered Tree of Life, which was meant to convey the idea of an over-intellectualized exis-

<sup>1</sup>An exhaustive definition of the symbol and its qualities is given by the author in her essay: 'Komplex, Archetypus, Symbol', *Schweizerische Zeitschrift für Psychologie*, IV (1945), 3-4, p. 288 ff.

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tence that had lost its natural instinctive basis, would on the one hand express this meaning pictorially before the very eyes of the dreamer, and on the other hand, by thus presenting itself to him, impress him and thereby influence his psychic dynamism in a certain direction.<sup>1</sup> The symbols are thus the real *energy transformers* in psychic events.

One can continually observe in the course of an analysis how the various pictorial motives determine and lead into one another. In the beginning they still appear in the guise of personal experiences; they bear the characteristics of childhood or other remembrances. As the analysis penetrates to deeper levels, however, they exhibit the outlines of the archetypes ever more clearly, the field becomes dominated ever more definitely by the symbol alone, for every symbol contains within itself an archetype, an invisible but energy-laden core of meaning. Similarly, for instance, when one takes copies from a plate the first is exceptionally sharp and its details can be recognized down to their finest particulars, while its meaning is unambiguously determined, but the following ones are already less clearly defined and poorer in detail, until in the last picture still to be perceived, whose contours and details have grown wholly vague, only the basic form remains recognizable, which however unites in itself all possible various aspects of the pictures previously taken. For example, in a series of feminine symbols the image of the real mother may appear in a dream at first sharply drawn and in her narrowly circumscribed commonplace meaning for the patient because she is a content of the personal unconscious. But the image becomes deepened and enlarged to become a symbol of the woman as contrasexual partner in all her variations if it is a content arising from the borderline between the personal and collective unconscious. Rising from a still deeper layer, the image carries mythological features, is a fairy or a dragon, and coming out of the profoundest experiences of collective humanity it appears as a dark cavern or as the underworld, expanding in its final significance to the very half of the universe, to chaos,

<sup>1</sup>Cf. dream quoted on p. 94.

to passive receptivity, to darkness. These symbols from the unconscious, whether they make their appearance as dreams, visions, or fantasies, represent a kind of 'individual mythology' that has its closest analogies in the typical figures of mythology, sagas, and fairy tales.<sup>1</sup> 'We must therefore assume that they correspond to certain *collective* (and not personal) structural elements of the human psyche in general and, like the morphological elements of the human body, are *inherited*'.<sup>2</sup>

'Symbols are never *thought out consciously*; they are always produced from the unconscious in the way of so-called revelation, or intuition.'<sup>3</sup> Symbols can stand for the most varied contents. Natural events can be portrayed symbolically just as well as internal psychological processes. The course of the sun can represent to the primitive, for example, the concrete, external, natural happening, and to the psychologically disposed modern man a similar, equally regular happening in his internal world. The symbol of 'rebirth' stands always, for example, for the fundamental concept of spiritual transformation, whether it occurs as a primitive initiation rite, as a baptism in the early Christian sense, or in the corresponding dream-picture of a present-day individual. Only the way in which this rebirth is attained differs according to the historical and individual situation in consciousness. Just for this reason it is necessary to evaluate and interpret every symbol on the one hand from a collective, on the other from an individual viewpoint, if one will do justice to its actual meaning in any given case. 'Mythological images never occur in isolation. They belong originally in an objective and in a subjective connexion: in the inner connexion of that which is produced, and in the connexion of this latter with the producer.'<sup>4</sup> The personal context and the psychological situation of the individual must always remain decisive in every dream interpretation.

<sup>1</sup>Cf. p. 65.

<sup>2</sup>Jung-Kerényi: *Essays on a Science of Mythology*, p. 102.

<sup>3</sup>'On Psychical Energy', *Contributions to Analytical Psychology*, p. 54.

<sup>4</sup>K. Kerényi: Preface to *Das göttliche Kind*. Amsterdam: Pantheon. (This preface was replaced by another in later German editions and in the English translation: *Essays on a Science of Mythology*.)

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The content of a symbol can never be fully expressed rationally. It comes out of that 'between-world of subtle reality which can be adequately expressed through the symbol alone.'<sup>1</sup> An allegory is a sign for something, a synonymous expression for a known content; the symbol, however, always implies in addition something inexpressible through language, i.e., by rational means. Freud is therefore mistaken in calling 'those contents of consciousness which allow one to guess their unconscious backgrounds' symbols, for according to his theory these contents play 'merely the rôle of signs or symptoms of background processes'.<sup>2</sup> When in contrast, 'Plato, for example, sums up the whole epistemological problem in the parable of the cave, or when Christ presents his concept of the Kingdom of God in parables, these are true and genuine symbols—namely, attempts to express something for which as yet no verbal concept exists.'<sup>3</sup> The German word for symbol is *Sinnbild*, which compound excellently conveys the implication that its content is derived from and belongs to *both* spheres: as *Sinn* (meaning, sense) it is attributed to consciousness, as *Bild* (picture, image) to the unconscious, to the irrational realm. In this capacity, too, the symbol is best able to give an account of the processes of the totality of the psyche and to influence as well as to express the most complicated and contradictory psychological conditions. A true symbol can never be fully explained. We can make its rational component comprehensible to consciousness; its irrational component we can grasp only with our feelings. Therefore Jung urges his patients so emphatically not only to set down their 'inward pictures' in speech or writing but also to reproduce them in the form of their original appearance, in which not only the content of the picture but also its colours and their distribution all have a particular individual significance.<sup>4</sup> Only thus can one quite do justice to their

<sup>1</sup>*Integration of the Personality*, p. 206.

<sup>2</sup>*Contributions to Analytical Psychology*, pp. 231-232.

<sup>3</sup>The correspondence of the colours to the respective functions varies with different cultures and groups and even among individuals; as a general rule, however (to which there are many exceptions), in the psychology of Europeans blue, the colour of the rarified atmosphere, of

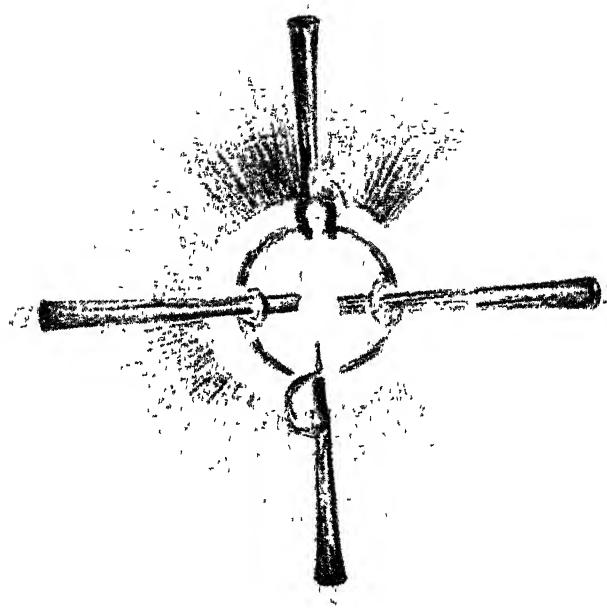


PLATE 1  
Symbolic Representation of the Psyche

*[face p 114]*

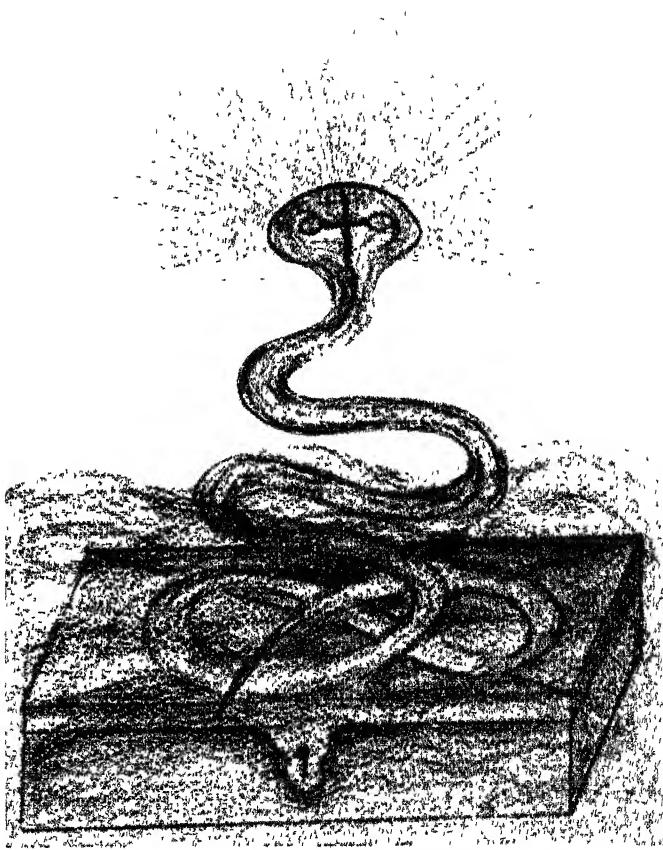


PLATE 2

The Snake of the Passions

[face p 115

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meaning for the patient and utilize their form as well as their content as a highly important factor in the psychological process of realization.<sup>1</sup> Let Plate 1 serve as an example. It is the 'inwardly apprehended' symbolic portrayal of a psyche that, torn between its four psychological functions, strives towards realization and nevertheless remains eternally caught in the circle of the serpents, the symbols of the primitive drives. The four psychic functions are symbolized by the four different colours of the rays—blue, yellow, red, green; the striving towards realization by the four burning torches.<sup>2</sup> A further example of the markedly expressive character of such pictures is to be seen in Plate 2. The 'snake of passion', as symbol of the undifferentiated world of drives in men, has left, in the course of the psychic process, the casket in the sea of the unconscious in which it has lain anxiously imprisoned up to now and has raised itself high above it. From its jaws streams out a very sheaf of scorching, glowing rays of

the clear sky, stands for thinking; yellow, the colour of the far-seeing sun which appears bringing light out of an inscrutable darkness only to disappear again into the darkness, for intuition, the function which grasps as in a flash of illumination the origins and tendencies of happenings; red, the colour of the pulsing blood and of fire, for the surging and tearing emotions; while green, the colour of earthy, tangible, immediately perceptible growing things, represents the function of sensation. More on this subject in Jung, C. G.: *Psychologie und Alchemie* and Read, J.: *Prelude to Chemistry: An Outline of Alchemy, its Literature and Relationships*. London: Bell, 1936.

<sup>1</sup>Cf. Footnote 2 on p. 62 and Footnote 1 on p. 63.

<sup>2</sup>The 'explanation' of this picture, as of the following, must not be taken literally. It forms merely an attempt to clothe approximately in words the feelings and thoughts of the person who wanted to portray them. All these pictures are 'merely' symbols, and it pertains to the inherent nature of the symbol that its content never can be rationalized fully and reproduced in words. An essential part of it evades discursive reproduction and can be grasped only in the way of emotional participation, which is true even when a gifted artist succeeds in casting such symbols into 'verbal pictures' (i.e., poems, metaphors, etc.). These explanations too are meant therefore only to introduce the reader, as it were, into that 'between-world of subtle realities' in which the symbols speak to us, in order to make their comprehension somewhat easier.

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fire; yet its head bears the sign of the cross, proclaiming salvation, and symbolizes therewith its double aspect as a power of destruction and of healing. The saturation and intensity of the colours used point to the strong emotion under which this picture came into being and which it itself aroused in the subject.

With such pictures it is 'naturally not a matter of art, but of something more than and different from mere art, namely of a vital effect upon the patient himself',<sup>1</sup>—or whoever produced the pictures (thus healthy persons too). Therefore, too, it does not matter at all whether such a picture is good or bad in the sense of an artistic evaluation. For it can even occur that a painter or sketcher draws such pictures with a primitive, unskilled, and childlike hand, artistically far poorer than one who has never used pencil and brush but whose inward pictures are so lively and intense that he can reproduce them perfectly.<sup>2</sup> Such drawings and paintings 'are dynamic fantasies; they work within the man who makes them. . . . Moreover the material objectification of such a picture enforces a prolonged contemplation of it in all its parts, so that it can thereby unfold its full effect. And what works in the patient is he himself, but no longer in the sense of the previous misunderstanding, in which he took his personal ego for his Self, but in a new sense, strange to him up to now, in which his ego appears as object of that which works within him.'<sup>3</sup> 'Mere painting is not enough. It requires above and beyond that an intellectual and emotional comprehension of the pictures, by means of which they become integrated not only rationally but also morally with consciousness. Then they must still be subjected to a synthetic interpretation. We find ourselves, however, in absolutely new territory, in which broad experience is needed above all, because we have to do here with a vital process of the psyche outside of consciousness, which we

<sup>1</sup> *Modern Man in Search of a Soul*, p. 79.

<sup>2</sup> In such a case the dissociation between the painter's conscious production and the pictures he brings forth out of the unconscious is evident. Cf. what was said on this score on pp. 42-43.

<sup>3</sup> *Modern Man in Search of a Soul*, p. 80.

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can observe only indirectly. And we have as yet no notion to what depths our insight reaches here.<sup>11</sup> Whoever has once himself experienced in distress of soul the liberating effect of a mood thus brought to expression or an inward picture thus captured and held fast, which it seemed impossible to clothe in words, knows what boundless relief it affords. Persons who had never used brush or pencil have thus suddenly become in the course of an analysis accomplished portrayers of the verbally indescribable contents of their psyche and have so been permitted to partake in a certain sense of the same ecstatic experience as the artist who brings forth, forms, and fixes an image out of the depths of his soul. Although such symbols and archetypes are most often apprehended in the form of images, it is sometimes given a poet, drawing from the same source, to attain in words to a certain approximation to the unutterable, as it was Coleridge when he dreamt 'Kubla Khan' and De Quincey in his opium dreams (cf. also Kipling's story, 'Wireless', in *Traffics and Discoveries*). Precisely this fact demonstrates the transcendental character of the symbol and shows that it is a core of meaning bound to no sense modality, much less a mere hallucination. Its fixation means concretization, gives form to what is inexpressible and vague, and enables us to recognize this in its true nature, to reach an understanding of it and, bringing it into consciousness, to integrate it. Thus fixated it has a kind of magic power which forms the psychological basis for most charms, amulets, and omens of former times as well as for the similar, albeit seldom recognized, formulas, slogans, and images that fascinate us to-day. Here belong, moreover, the various flags, emblems, heraldic devices, and trade marks with their often magically effective symbolism of imagery and colour and therefore their power to grip the masses.

The analytical situation has, one might say, a fourfold aspect: (1) The patient gives with his words a picture of the situation as he consciously sees it; (2) his dreams give the psychotherapist the compensating picture of the unconscious thereto; (3) the situation of reference in which the patient

<sup>11</sup>*Ibid.*, p. 82.

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is placed through the psychotherapist's presence and participation adds an objective side to the other two subjective ones; (4) working over the material collected under 1, 2, and 3 as well as the amplifications and explanations offered by the psychotherapist fills out the picture of the psychic situation, which usually stands in a lively contrast to the views of the ego-personality and therefore leads to all sorts of intellectual and emotional reactions and problems, which in their turn clamour for solution and answer.

\* \* \* \* \*

As Freud and Adler do, so does Jung hold the making and keeping conscious of conflicts for the *conditio sine qua non* of therapeutic success.<sup>1</sup> He does not, however, refer the conflicts to a single drive, but regards them as consequences of a disturbance of the harmony between all the factors of the total psyche—between such factors, that is, as belong to the structure of the personal and such as belong to the structure of the collective component of our psychic totality. Another difference in principle consists in the fact that Jung seeks to solve all conflicts from the point of view of their immediate significance and not from that of the significance they had at the moment of their origin, without considering whether that moment lies far in the past or not. Every condition in life and every age requires a solution suitable to itself alone; and therefore a conflict has a correspondingly different function and significance for the individual in question, even though its origin remain always the same. The way in which a man of fifty has to solve his parent-complex is altogether different from that in which a man of twenty has to do so, although the conflict may have arisen in both cases from identical childhood experiences.

Jung's method is finalistic. His view always takes in the totality of the psyche, bringing even the most circumscribed conflict into connexion with this totality. And in this psychic whole the unconscious has the rôle not merely of a catch-basin for repressed contents of consciousness; it is above all 'the eternally creative mother of this very consciousness'.<sup>2</sup>

<sup>1</sup>*Psychology of the Unconscious*, p. 40.

<sup>2</sup>*Contributions to Analytical Psychology*, p. 365.

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It is no 'mental trick', as Adler says, but, on the contrary, the 'primary and creative factor in man, the never failing source of all art and of all human productivity'. Conceiving the unconscious and its archetypes thus as symbolic reflections of the 'union of opposites', Jung is in a position to interpret the dream contents both from the reductive and from the prospective, constructive points of view, in so far as he 'is concerned not only with the sources or basic materials of the unconscious product, but also attempts to find a generally comprehensible expression for the result. The free associations to the unconscious product are thus evaluated with respect to where their goal lies and not with respect to their origin. . . . This method takes its departure from the unconscious product as from a symbolic expression representing a piece of psychological development in anticipatory form. . . . '<sup>1</sup> Freud, who limits the concept of the unconscious to the domain of the patient's 'individual life history', therefore could regard the symbols at best as signs or allegories and understand them merely as 'concealing figures'. Only Jung's view of the symbols as forms of expression for the 'double face' of all psychic events, directed at the same time forward and back, for the paradox of their 'either and or', made possible an analytic treatment of the psyche that not only—as with Freud—was intended to remove its stagnation, set it in motion and normalize it, but also endeavoured by consciously furthering the formation of symbols and clearing up their meaning to enrich the psyche with germs of growth and thus to make accessible a source of power for it that can help creatively in the unfolding of the patient's future life. This attitude makes it possible for Jung to see in a neurosis not merely something negative—a troublesome sickness, but also a positive, healing factor, a force in the formation of the personality. For, whether we are compelled to recognize our deficiencies and shallowness, making conscious our attitudinal or functional type, or whether we must plumb the depths of the unconscious as compensation for our partially or entirely exaggerated consciousness, a broadening and deepening of

<sup>1</sup>*Psychological Types*, p. 537.

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consciousness,<sup>1</sup> i.e., a broadening of our personality, is always associated therewith. A neurosis can thus act as a cry for help, sent from a higher, inner authority in order to call our attention to the fact that we urgently need a broadening of our personality and that we can reach it if we confront the neurosis correctly. The Jungian approach makes it possible for the neurotic to lift himself out of his isolation, being led by a direct encounter with the unconscious to re-enliven the archetypes within him, which 'touch those dim backgrounds of the psyche that are bequeathed to us from primordial times. If this super-individual psyche exist, then everything translated into its picture-language must be impersonalized, and if it become conscious it must appear to us *sub specie aeternitatis*, no longer as *my* sorrow but as *the* sorrow of the world, no longer as personal, isolating pain but as pain without bitterness, binding all human beings together. We need not, I suspect, search far for proof that this can work healing.'<sup>2</sup>

Jung would by no means deny that there are also neuroses of traumatic origin which result essentially from decisive childhood experiences and which must then be treated accordingly, i.e., following the principles of Freud. In very many cases Jung, too, uses this method, which is especially suited for the neuroses of younger persons, in so far as they are traumatically caused. He denies absolutely, however, that all neuroses are of this sort and are, therefore, so to be treated. 'As soon as we begin to speak of the collective unconscious we find ourselves in a sphere, and concerned with a problem, which is quite precluded in the practical analysis of young people, or of those who have remained infantile too long. Whenever the father and mother imagos still need to be transferred over to the analyst, whenever there remains a single phase of outer life, naturally experienced by the average man, which must be conquered by the patient, then it were better not to mention the collective unconscious or the problem of the pairs of opposites. But when the parental transferences and the youthful illusions

<sup>1</sup>See Footnote 2 on p. 62 and Footnote 1 on p. 63.

<sup>2</sup>*Seelenprobleme der Gegenwart*, p. 161.

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have been mastered, or are, at least, ripe for mastery, then we are forced to speak of the problem of the opposites and of the collective unconscious. Here we find ourselves outside the domain covered by the views of Freud and Adler, for we are no longer concerned with the question of how to deal with the obstacles that hinder a man in the practice of a calling, in marrying, or in anything that means the further expansion of life. Instead, we are confronted with the task of finding a meaning which will make possible the very continuance of life, in so far as it is to be more than mere resignation and mournful retrospection.<sup>1</sup> Therefore one utilizes mainly a reductive standpoint in all those cases in which one has to do principally with illusions, fictions, and exaggerations. On the other hand a constructive standpoint comes into consideration in all those cases in which either the conscious attitude is more or less normal but capable of greater refinement and a nearer approach to completeness, or where unconscious tendencies capable of development are misunderstood or suppressed by the conscious. 'The reductive standpoint always leads back to the primitive and elementary; the constructive, on the contrary, tries to work synthetically, to build up, and to look forward.'<sup>2</sup>

The conditions for a neurosis can just as well, particularly in more advanced years, lie in the actual situation itself. In youth a not yet consolidated and developed consciousness is basically natural, as in the period of manhood a one-sided conscious attitude even constitutes a necessity. In age, on the other hand, both forms, if they still exist, may precipitate neuroses as soon as the individual is no longer able to adjust to his present situation because his instincts, his unconscious, are not yet or no longer 'naturally' connected with him. The causes of this are occasionally to be sought in childhood; they can however, be based entirely upon the momentary situation. Here, in the experience of the ascending images and symbols which enlarge consciousness and direct the currents of psychic happenings, just that teleologically oriented, forward-looking view has its place that is concerned

<sup>1</sup> *Two Essays on Analytical Psychology*, p. 76-7.

<sup>2</sup> *Psychologie und Erziehung*, p. 76.

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first of all with setting up a new equilibrium in the patient's mind on the basis of the situation as it is. The neurosis tends to something positive—that is the essence of the Jungian conception—and not to the persistence of the sickness as an end in itself, as it may often appear. For 'through neurosis people are jolted out of their rut, very often in opposition to their own laziness or their desperate resistance.'<sup>1</sup> Energy blocked up by the one-sidedness of consciousness can lead of itself in the course of life to a more or less acute neurosis, as can likewise an unconscious state that is not accommodated to the requirements of the environment. At any rate it seems that, in spite of all, only a few succumb to the fate of the neurotic. Perhaps they are indeed 'actually the superior persons, who, nevertheless, for whatever reason have remained too long upon an inadequate plane'<sup>2</sup> which their nature could not stand. One must not, however, presume that any 'plan' of the unconscious lies behind this. 'The impelling motive, so far as it is possible for us to conceive of one, seems to be essentially simply a drive to self-realization. . . . One could also speak of a delayed ripening of the personality.'<sup>3</sup>

So can the neurosis become, according to circumstances, the stimulus to the struggle for the wholeness of the personality, which is for Jung at once task and goal and the greatest boon granted upon earth to men—a goal independent of any medico-therapeutic viewpoint.

If one would cure a neurosis or any general psychological disturbance in the equilibrium of the personality, one must take the way of the activation, revelation, and integration of certain contents of the unconscious into consciousness. For the dangerousness of the unconscious increases to the same degree to which we repress and to which our equilibrium is upset. By assimilation and integration is to be understood, however, a reciprocal interpenetration of the conscious and unconscious contents, not an evaluation of these contents. Above all, no essential values of the conscious

<sup>1</sup> *Two Essays on Analytical Psychology*, p. 197.

<sup>2</sup> *Ibid.*, p. 198.

<sup>3</sup> *Ibid.*, p. 197.

## PRACTICAL APPLICATIONS OF JUNG'S THEORY

personality must be impaired, else there is no longer anyone there who could do the integrating. 'Compensation by the unconscious is only effective when it co-operates with an intact consciousness.'<sup>1</sup> 'Whoever does analytic therapy believes implicitly in the sense and worth of making conscious, by means of which formerly unconscious portions of the personality are subjected to conscious selection and criticism. Thereby is the patient confronted with problems and stimulated to conscious judgements and conscious decisions. That signifies nothing less than a direct provocation of the ethical function through which the total personality is called into action.'<sup>2</sup>

\* \* \* \* \*

WHOLENESS OF THE PERSONALITY is attained when all the pairs of opposites are differentiated, when the two parts of the total psyche, the conscious and the unconscious, are joined together and stand in a living relation to one another. In this case the psychological potential difference, the undisturbed functioning of psychic life, is guaranteed by the fact that the unconscious can never be made completely conscious and always possesses the greater store of energy. The wholeness thus remains always relative, and we have opportunity to work on it further all our life long. 'The personality as a full realization of the wholeness of our being is an unattainable ideal. [Unattainability is, however, never anything against an ideal; for ideals are nothing but sign-posts, never goals.]<sup>3</sup> The evolution of the personality is at once blessing and curse. One must purchase it dearly—for it brings with it isolation. 'Its first consequence is the conscious and unavoidable exclusion of the individual from the undifferentiatedness and unconsciousness of the herd.'<sup>4</sup> It means not only isolation, however, but at the same time fidelity to one's own law. 'Only he who can deliberately say "Yes" to the power of the destiny he finds within him becomes a personality,'<sup>5</sup> and only such a personality is able

<sup>1</sup> *Modern Man in Search of a Soul*, p. 24.

<sup>2</sup> *Ibid.*, p. 11.

<sup>3</sup> *Integration of the Personality*, p. 287.

<sup>4</sup> *Ibid.*, p. 288.

<sup>5</sup> *Ibid.*, p. 296.

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to find its true place in a collective, only it is truly able to form a community, i.e., to be an integral part of a group of human beings and not merely a cipher in the mass, which always consists only of a sum of people and never can become, like the community, a living organism that receives life and bestows life. Thus realizing one's Self becomes, both in a personal, individual and in an extra-personal, collective regard a moral decision, and this lends strength to the process of becoming one's Self, which Jung calls the WAY OF INDIVIDUATION.<sup>1</sup>

Self-searching and self-realization is therefore—or rather should be!—the indispensable condition for taking over higher responsibility, were it only that of realizing the sense of individual life in the best possible form and to the fullest possible degree, as nature always does, albeit without responsibility, the latter being the fatefully and divinely allotted office of man. 'Individuation' means: 'Becoming an individual being, and, in so far as we understand by individuality our innermost, final, incomparable uniqueness, becoming one's own Self'.<sup>1</sup> Individuation does not at all mean, however, individualism in its narrow, egocentric form; for individuation makes the person into the individual being that he actually is. He does not therewith become 'selfish', but simply fulfils his own specific nature, between which and egoism or exaggerated individualism there is a world of difference. The wholeness that he attains is for him, as individual and as collective being alike, consciously as well as unconsciously in touch with the universe. That implies, however, not an individualistic emphasis on his supposed uniqueness contrary to his collective responsibilities, but the realization of his uniqueness in its place within the whole. For 'an actual conflict with the collective norm takes place only when an individual way is raised to a norm, which, moreover, is the fundamental aim of extreme individualism',<sup>2</sup> in the above explained meaning of the word.

The process of individuation is an intense analytical effort which concentrates, with strictest integrity and under

<sup>1</sup> *Two Essays on Analytical Psychology*, p. 183.

<sup>2</sup> *Psychological Types*, p. 563.

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the direction of consciousness, upon the internal psychological process, eases the tension in the pairs of opposites by means of highest activation of the contents of the unconscious, acquires a working knowledge of their structure, and leads through all the distresses of a psyche that has lost its equilibrium, hacking through layer upon layer, to that centre which is the source and ultimate ground of our psychic existence—to the inner core, the Self. The road is, as already mentioned, not suitable nor practicable for everyone. It is also not without danger, and it requires the strictest control by the partner or psychotherapist as well as by one's own consciousness to maintain the integrity of the ego against the violently in-breaking contents of the unconscious and to fit them purposively into the whole of the psychic structure within the ego. Therefore this way too should be gone only 'in company'. The attempt to go such a journey alone, however this may work with analogous experiments elsewhere, carried out, nevertheless, under entirely different outer and inner conditions, would be perilous for the Occidental, if it succeeded at all.

Insistence upon exclusive self-reliance easily leads to spiritual arrogance, to sterile brooding, and to isolation within one's own ego. Most people require a partner, because the basis of experience otherwise is not real enough. Then everything flows together inside one and is answered only by oneself, not by someone else, someone different. The 'dialogue' that the Catholic carries on with his spiritual counsellor in the confessional therefore is also for this reason an infinitely wise arrangement of the Church, which besides this has much more far-reaching means for the active believer. For the many, though, who do not go to confession or, standing outside of the Church, know nothing of it, the work with the psychotherapist forms a useful expedient. The difference remains, however, considerable, in as much as the physician is no priest, no theological and moral authority and may not give himself out as such, but in the best case a sympathetically listening confidant with some experience of life and knowledge of mankind. 'There is no exhortation to repentance, in so far as the patient does not himself repent,

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no penance unless—as is, however, almost regularly the case—he has already landed himself in a thorough mess, and no absolution, if God has no regard to him.<sup>1</sup> If the goal of ‘totality’, i.e., the realization of the patient’s immanent, potential personality in a natural way shall be brought to ripen, the psychotherapist may lend his understanding assistance. If it does not grow of itself, though, it cannot simply be implanted.

The course of individuation has been roughly plotted and exhibits a certain formal regularity. Its signposts and milestones are various archetypal symbols, whose form and manifestation vary according to the individual. Here, too, the uniqueness of the personality is decisive. For, ‘The method is only the road and the direction that one takes, whereas the way in which one acts remains a faithful expression of one’s inmost being.’<sup>2</sup>

\* \* \* \* \*

To describe the archetypal symbols of the individuation process in all the manifold forms in which they appear would require a thorough knowledge and consideration of the different mythologies and of the symbolic accounts of human history. Without this they cannot be described and explained in detail. In what follows, therefore, a brief sketch must suffice, presenting only those symbolic figures that are characteristic of the principal stages of the process. Besides these, of course, there appear numerous other archetypes and symbols, partly illustrating accessory problems, partly as variations of the main figures.

\* \* \* \* \*

The first stage leads to the experience of the SHADOW, which symbolizes our ‘other aspect’, our ‘dark brother’, who, albeit invisibly, yet belongs inseparably to our totality. For, ‘The living form needs deep shadows in order to appear

<sup>1</sup>From ‘An Interview with C. G. Jung about Depth Psychology and Self-knowledge’ by J. Jacobi in *Horizon*, Vol. VIII, No. 48 (December 1943).

<sup>2</sup>*The Secret of the Golden Flower*, p. 79. Translated from the Chinese into German by Richard Wilhelm, with a commentary by C. G. Jung; translated from the German into English by C. F. Baynes. Third impression. London: Kegan Paul, 1935.

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plastic. Without the shadow it remains a flat illusion.<sup>1</sup>

The shadow is an archetypal figure that often appears personified in many forms in the conceptions of primitives even to-day. It is a part of the individual, a kind of split-off portion of his being which is nevertheless joined with him just 'like a shadow'. Therefore it means sorcery for the primitive when someone treads upon his shadow, and its evil effects can be made good again only by a series of magical ceremonies. In art, too, the shadow is a popular and frequently treated theme, for the artist's inspiration and choice of themes comes from the depths of his unconscious. What he creates in this way affects in turn the unconscious of his public, wherein ultimately the secret of his effectiveness lies. It is the figures of the unconscious that rise in him and appeal powerfully to men, although these do not know whence their fascination comes. Shakespeare's Caliban, Stevenson's Mr. Hyde, Mrs. Shelley's Frankenstein, Oscar Wilde's *Dorian Gray*, Aldous Huxley's *Grey Eminence*, Chamisso's *Peter Schlemihl*, Hermann Hesse's *Steppenwolf*, Hoffmansthal-Strauss's *Frau ohne Schatten* are examples of the artistic use of the shadow motive.

The meeting with the shadow often coincides with the making conscious of the functional and attitudinal type to which one belongs. The undifferentiated function and the rudimentarily developed attitude are indeed our 'dark aspect', that collective-human primordial disposition in our nature that one 'rejects from moral, aesthetic, or whatever grounds, and keeps in suppression because it stands in contradiction to our conscious principles'.<sup>2</sup> As long, namely, as one has differentiated only his principal function and seeks to apprehend outer and inner realities almost exclusively with this side of his organ of experience, his psyche, his other three functions are compelled to remain in the dark, they have 'not been lived'; they are still in the 'shadow', must be extracted from it piece by piece, so to speak, and shelled out of their contamination with the different figures of the unconscious.

<sup>1</sup> *Two Essays on Analytical Psychology*, p. 266.

<sup>2</sup> Wolff, *op. cit.*, p. 108.

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One can encounter his 'shadow' in an inner, symbolic, or in an outer, concrete figure. In the first case it will appear in material from the unconscious, e.g., as a figure in a dream representing one or several of the dreamer's mental traits in personified form; in the second case it will be a person of the environment who for certain structural reasons becomes the bearer of projections of those one or several traits concealed in the unconscious. According to whether it belongs to the realm of the ego or of the personal unconscious or to that of the collective unconscious, the shadow has a personal or collective form of appearance. Therefore it can manifest itself equally well in the guise of a figure from our field of consciousness, e.g., our elder brother (or sister), our best friend, when this person represents our opposite, as for instance Faust's famulus Wagner does, and in that of a mythical figure—when representations of the contents of the collective unconscious are concerned—such as the Devil, a faun, Hagen, Loki, or Mephisto, the sinister counterpart of Faust, etc.<sup>1</sup>

As *alter ego* the shadow—however paradoxical this may seem at first glance—may be represented also by a positive figure, for instance when the individual, whose 'other side' it personifies, lives in his conscious, outer life as it were 'under his level', beneath his own potentialities, in which case it is his positive sides that lead a dark and shadow-like existence (Plate 3).<sup>2</sup> In its personal aspect the shadow stands for the 'personal dark', as the personification of the contents of our psyche that have not been lived, have been excluded, rejected, or repressed during our life, in its collective aspect for the generally human dark side in us, for the tendency to the inferior and the dark immanent in the make-up of every man. Working on the psyche we encounter the shadow primarily and predominantly in

<sup>1</sup>Here too what was previously said concerning the 'archetype of the female' holds (cf. p. 112).

<sup>2</sup>This picture from the unconscious is from a woman who was not even aware that she possessed a concealed 'other' side, a 'shadow' that would stand by her to help her carry more easily the heavy burden, the 'stone of her life's problems.' The moon and the two stars indicate that the problem here is a conspicuously feminine one.



PLATE 3

The Helpful Shadow

[*face p* 128]

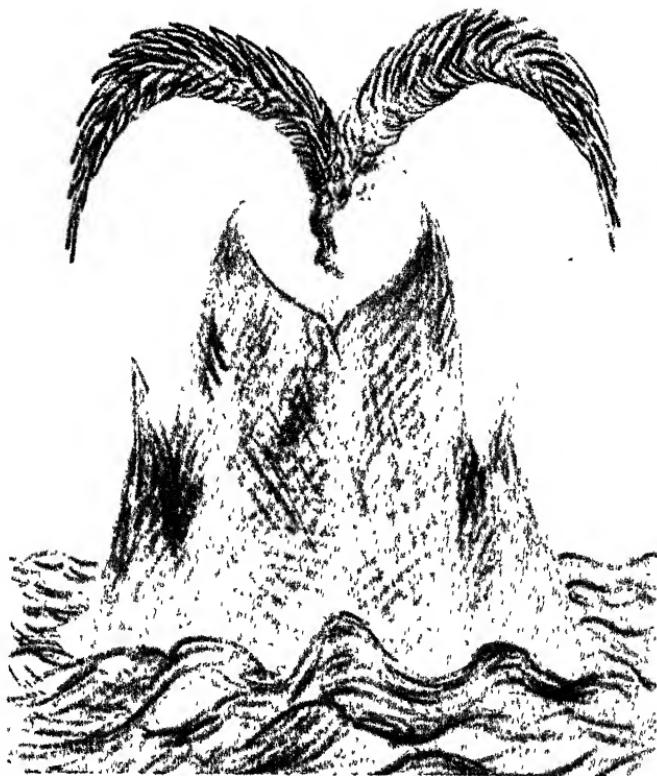


PLATE 4

The Mountain as a Symbol of Emergent Consciousness

[*face p. 129*

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those figures that belong to the realm of the personal unconscious and therefore always must scrutinize and interpret it first in its wholly personal, and only secondarily in its collective aspect.

The shadow stands, so to speak, on the threshold of the way to the 'Mothers', to the collective unconscious. It is the real counterpart of our conscious ego, the not or not sufficiently lived side of our psyche. It bars the way to the creative depths of the unconscious with the dark mass of that stuff of experience we have never admitted into our life. For this reason we see those persons gradually or suddenly befallen with sterility who try convulsively, with an awful exertion of will far beyond their power, to hold themselves 'on top', and who can confess their own weaknesses neither to themselves nor to others. Their spiritual and moral plane is nothing that has been attained naturally, but rather an artificially erected scaffold held up by force and therefore always in danger of breaking down under the slightest burden. We see how it is difficult or impossible for these persons to get through to their own feelings, to enter into a genuine relation, or to do a piece of living work, and how they tangle themselves the more in their neuroses the more repressions they accumulate in their shadow. For in youth this shadowy layer naturally is still relatively thin, but in the course of life ever more material collects, and thus it becomes with time an impassable barrier.

Plate 4 is a representation of the mountain rising out of the sea of the collective unconscious as a symbol of a newly attained, higher and firmer standpoint in consciousness. Through it the birth of a 'new world' is expressed, for which parallels are to be found in numerous cosmologies, mythological images, and religious ideas (we call to mind here only the 'mountain of the adepts' in alchemical symbolism and the 'Mount Meru' of Hindu mythology). The sun as a symbol of consciousness forms the peak of the mountain but is embedded in it organically; it holds in itself the all too daring and high-flying eagle, the symbol of the animus, the ambitious feminine intellect, prisoner and, making it suffer till it 'sweats blood', allows earth and water to be impregnated and fertilized thereby and the green of life to shoot up in full strength. In this picture from the unconscious, as in the other Plates reproduced here, it must be remembered that they were drawn by a woman and must be understood from the viewpoint of feminine psychology.

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‘Everyone carries a shadow, and the less it is embodied in the individual’s conscious life, the blacker and denser it is.’<sup>1</sup> ‘If the repressed tendencies, the shadow as I call them, were decidedly evil, there would be no problem whatever. But the shadow is merely what is inferior, primitive, unadapted, and awkward, not wholly bad. It contains inferior, childish or primitive qualities that would in a way vitalize and even embellish human existence, but “it is not done”.’<sup>2</sup> They offend against prejudices, against propriety and custom, against all sorts of matters of prestige; and especially the last, being closely connected with the problem of the persona, often can play a fatal rôle and halt all psychic development. ‘A mere suppression of the shadow is as little of a remedy as is beheading against headache. . . . When an inferiority is conscious one always has a chance to correct it. It also stands in continual contact with other interests, so that it is always subject to modifications. But when it is repressed and isolated from consciousness, it can never be corrected.’<sup>3</sup>

Confronting one’s shadow accordingly means becoming unspareingly critically conscious of one’s own nature. That always appears to us, though, displaced by the mechanism of projection on to an object, as does everything of which we are unconscious, wherefore ‘the other person is always at fault’, so far as we do not realize consciously that the darkness is in ourselves. Making the shadow conscious in analysis therefore necessarily meets with great resistance as a rule on the part of the patient, who often cannot bear accepting all this darkness as belonging to himself too and fears continually that the toilsomely erected and upheld structure of his conscious ego will collapse under the weight of such recognition. Accordingly many analyses do not succeed because the analysand already in this phase of the process cannot stand the confrontation with the contents of his unconscious and breaks off in the middle, in order to draw

<sup>1</sup>*Psychology and Religion*, p. 93.

<sup>2</sup>*Ibid.*, p. 94–5.

<sup>3</sup>*Ibid.*, p. 93–4 (here incomplete; the full text of the quotation is to be found in the German edition of *Psychologie und Religion*, p. 138).

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back again into the shelter of his illusions or his neurosis. The outsider should not forget this—because it is unfortunately not an infrequent case!—in judging and condemning 'unsuccessful' analyses!

However bitter the cup may be, it can be spared to no one. Only when we have learned to distinguish ourselves from our shadow, accepting its reality as a part of our being and remaining always aware of this fact, can the encounter with the other pairs of psychic opposites succeed. Then, and only then, begins that objective attitude towards one's own personality without which there is no progress along the way to totality. 'If you imagine someone who is brave enough to withdraw these projections all and sundry, then you get an individual conscious of a pretty thick shadow. Such a man has saddled himself with new problems and conflicts. He has become a serious problem to himself, for he is now unable to say that *they* do this or that, that *they* are wrong, and that *they* must be fought against. He lives in the "House of self-collection". Such a man knows that whatever is wrong in the world is in himself, and if he only learns to deal with his own shadow then he has done something real for the world. He has succeeded in removing an infinitesimal part at least of the unsolved, gigantic social problems of our day.'<sup>1</sup>

\* \* \* \* \*

The second stage of the individuation process is characterized by the meeting with the figure of the 'soul-image', named by Jung the ANIMA in the man, the ANIMUS in the woman. The archetypal figure of the soul-image stands for the respective contrasexual portion of the psyche, showing partly how our personal relation thereto is constituted, partly the precipitate of all human experience pertaining to the opposite sex. In other words it is the image of the other sex that we carry in us, both as individuals and as representatives of a species. 'Jeder Mann trägt seine Eva in sich' ('Every man carries his Eve in himself') affirms a popular saying. According to psychic law—as already said—every-

<sup>1</sup>*Psychology and Religion*, p. 101-2.

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thing latent, unexperienced, undifferentiated in the psyche, everything that lies in the unconscious and therefore the man's 'Eve' and the woman's 'Adam' as well, is always projected. In consequence one experiences the elements of the opposite sex that are present in one's own psyche no otherwise than, for example, one experiences his shadow—*in the other person*. One chooses another, one binds one's self to another, who represents the qualities of one's own soul. Here too, as with the shadow and with all contents of the unconscious, we must distinguish between an inner and an outer form of appearance of the animus and anima. We find the inner in our dreams, fantasies, visions, and similar material from the unconscious, where they give expression to some, or at the same time to a whole sheaf of contrasexual traits of our psyche. The outer, though, is encountered when a person of the other sex out of our surroundings becomes a bearer of projections of only one piece of our unconscious psyche or of the whole unconscious portion of our mind, and when we fail to notice that it is our own inner self, as it were, that thus comes to meet us from without. ·

The soul-image is 'a more or less firmly constituted functional complex, and the inability to distinguish oneself from it leads to such phenomena as those of the moody man, dominated by feminine drives, ruled by his emotions, or of the rationalizing, animus-obsessed woman who always knows better and reacts in a masculine way, not instinctively'.<sup>1</sup> 'A foreign will in us thrusts itself on our attention from time to time that does the opposite of what we want to do or approve. It is not necessarily evil that this other will does, for it can also will the good and is then felt as a guiding or inspiring being of a higher order, as a protective spirit or genius in the sense of the Socratic daemon.'<sup>2</sup> One has then the impression that another, a strange person has 'taken possession' of the individual, 'a different spirit has got into him', etc., as proverbial speech

<sup>1</sup>Wolff, *op. cit.*, p. 112.

<sup>2</sup>Emma Jung: 'Ein Beitrag zum Problem des Animus' in *Wirklichkeit der Seele*, p. 297 (quoted hereafter only by the title of the essay).

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so profoundly expresses it. Or we see the man who blindly falls victim to a certain type of woman—how often one sees precisely highly cultivated intellectuals abandon themselves helplessly to hussies because their feminine, emotional side is wholly undifferentiated!—or the woman who, apparently incomprehensibly, falls for an adventurer or swindler and cannot get loose from him. The character of our soul-image, the anima or animus of our dreams, is the natural measure of our internal psychological situation. It deserves very special consideration in the way of self-knowledge.

The variety of forms in which the soul-image can appear is nearly inexhaustible. It is seldom unambiguous, almost always a complexly opalescent phenomenon, equipped with all properties of the most contradictory nature in so far as these are typically feminine or masculine respectively. The anima, for instance, can quite as well appear as a tender virgin as in the form of a goddess, witch, angel, demon, beggar-woman, whore, consort, Amazon etc. An especially typical anima figure is, e.g., Kundry of the Parsifal legend or Andromeda in the myth of Perseus; in literary works she appears, e.g., as Beatrice in the *Divina Commedia*, Rider Haggard's *She*, Antinéa in Benoit's *Atlantide*, Erskine's *Private Life of Helen of Troy*, etc. The like holds, although with some differences, for the manifestation of the animus, for which Dionysus, Bluebeard, the Pied Piper, the Flying Dutchman, or Siegfried on a higher, the film star Rudolph Valentino or the boxing champion Joe Louis on a lower, more primitive level can serve as examples, or in especially turbulent times, as e.g., to-day, certain eminent politicians or military leaders, in so far as we have to do with single persons.

'The first bearer of the soul-image is probably always the mother; later it is those women who excite the man's fancy, whether in a positive or negative sense.'<sup>1</sup> The release from the mother is one of the most important and most delicate problems in the realization of personality. The primitives possess for this purpose a whole series of ceremonies, initiations to manhood, rites of rebirth, etc., in which the initiate receives such instructions as shall enable

<sup>1</sup> *Two Essays on Analytical Psychology*, p. 214.

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him to dispense with the guardianship of the mother. Only after this can he be recognized as an adult in the tribe. The European, however, must gain 'acquaintanceship' with his feminine or masculine psychological component through the process of making conscious this component in his own psyche. That the figure of the soul-image, the contrasexual in one's own psyche, especially with the Occidental is so deeply repressed in the unconscious and accordingly plays a decisive and often troublesome rôle is in great part the fault of our patriarchally oriented culture. 'It is accounted a virtue for the man to repress feminine traits as far as possible, as it was accounted unbecoming for the woman, at least up to now, to be mannish. The repression of feminine traits and inclinations leads naturally to an accumulation of these needs in the unconscious. The *imago* of the woman becomes, just as naturally, a receptacle for these demands; and that is why the man in his choice of a love-object often succumbs to the temptation of wooing the woman who best corresponds to the particular character of his own unconscious femininity—a woman, that is, who can accept as readily as possible the projection of his soul. Thus it can often be his own worst weakness that the man marries, which explains many a queer marriage,'<sup>1</sup> and it happens no differently to the woman.

In consequence of the patriarchally oriented development of our Western culture the woman is encouraged to believe that the masculine is more valuable in itself than the feminine, which lends much emphasis to the power of the *animus*. The possibility of birth control, reduction of household duties as a consequence of modern technics, and finally an increase of mental endowment in the woman of to-day, that is not to be denied, have their share in it. But as the man according to his nature is uncertain in *Eros*, so will the woman always be uncertain in the realm of the *Logos*. 'What the woman accordingly has to overcome in respect to the *animus* is not pride, but lack of self-confidence and inert resistance.'<sup>2</sup> With the *animus* there are, just as with the

<sup>1</sup>*Ibid.*, p. 203.

<sup>2</sup>Emma Jung: *Ein Beitrag zum Problem des Animus*, p. 329.

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anima, the two basic forms of the light and dark, the 'higher' and the 'lower' figure with a positive or negative sign respectively. Since it plays the rôle of a mediator between the conscious and the unconscious 'the accent is placed with the animus upon knowledge and especially upon understanding, corresponding to the nature of the logos. It is more the *Sinn* (meaning) that it has to mediate than the *Bild* (image).'<sup>1</sup> The quaternity, through which for example in Goethe's *Faust* the principle of the logos is determined, presupposes an element of consciousness.<sup>2</sup> 'The image gets projected on to a real man resembling the animus, to whom then the rôle of the animus falls, or it appears as a figure of dream or fantasy, and finally it is able, being a living psychic reality, to confer on all behaviour a certain colouring from within,'<sup>3</sup> for the unconscious always is contrasexually 'coloured'. It is therefore 'an important function of the higher, i.e., super-personal animus that it guides and accompanies as a true Psychopompos the wanderings and transformations of the soul'.<sup>4</sup> True, an archetype such as the animus or anima will never correspond fully to the actual being of an individual person, and the more individual a person is, the greater the incongruousness will be between the bearer and the image projected on to him. Individuality is, namely, exactly the opposite of an archetype. 'For the individual is precisely not that which is typical in some way or another, but a unique mixture of perhaps typical and single characteristics'.<sup>5</sup> This incongruousness, at

<sup>1</sup>Emma Jung: *op. cit.*, p. 332. -

<sup>2</sup>In her fine study *Ein Beitrag zum Problem des Animus* Emma Jung expresses the opinion that in the series of steps: 'word, meaning, power, act', which are supposed to denote the Greek 'Logos', the quintessence of the masculine character seems to be contained, and that each of these steps has its representation in a man's life, no otherwise than in the development of the animus figure. To the first step in an admittedly altered sequence would correspond the 'man of power' or 'man of will', to the second the 'man of action', to the third the man of the 'word', and finally to the fourth he who had guided his life according to its 'meaning'.

<sup>3</sup>Emma Jung: *op. cit.*, p. 302.

<sup>4</sup>*Ibid.*, p. 342.

<sup>5</sup>*Ibid.*, p. 312.

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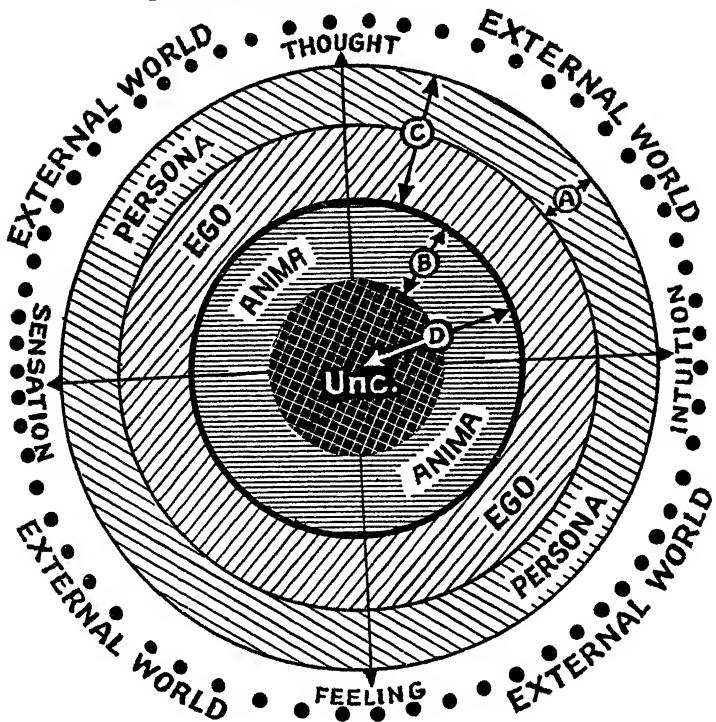


DIAGRAM XVII

first unapparent on account of the transference, becomes ever clearer with time in contrast to the real nature of the bearer of the projection and thus leads to unavoidable conflicts and disappointments.

The soul-image stands in direct relation to the character of an individual's 'persona'. 'If the persona is intellectual, the soul-image is quite certainly sentimental.'<sup>1</sup> As the persona corresponds to the habitual external attitude of an individual so do the animus and the anima correspond to his habitual internal attitude. We can regard the persona as the *mediating function between the ego and the outer world* and the soul-image as the corresponding mediating function *between the ego and the inner world*. Diagram XVII attempts to make clear what

<sup>1</sup> *Psychological Types*, p. 594.

## PRACTICAL APPLICATIONS OF JUNG'S THEORY

has been said. A would be the persona, lying as mediator between the ego and the external world; B would be the animus or anima, represented as mediating function between the ego and the internal world of the unconscious; C is at once ego *and* persona, representing our phenotypic, externally visible, manifest mental character; D is the genotypic constituent, making up our invisible, latent, unconscious character. Persona and soul-image stand in a compensatory relation to one another, the soul-image being the more archaic, undifferentiated and powerful the more firmly the mask, the persona, shuts off the individual from his natural instinctive life. It is extraordinarily difficult to free oneself from the one or the other; but nevertheless this becomes an urgent necessity as soon as the individual is no longer able to distinguish himself from them. As long as the different aspects and traits of the unconscious psyche are not yet distinct, differentiated out of one another and integrated into consciousness (e.g., as long as one does not know his anima or animus), the man's entire unconscious has a feminine and the woman's a masculine sign; everything in it is coloured, as it were, by masculine or feminine qualities. Therefore too Jung, when he wants to emphasize this characteristic, calls the unconscious simply the anima or animus. When, then, the persona becomes too stiff, i.e., when only one function—the principal one—is differentiated, and the other three are still more or less undifferentiated, then the anima naturally will present a mixture of these three but will reveal itself more and more in the course of the analysis, i.e., after the development of the two accessory functions, as the 'concretization' of the darkest, the inferior function.<sup>1</sup> In dream pictures this process is often exhibited in the dreamer's being ringed about by a number of women, which then are succeeded in later dreams more and more frequently by a single anima figure. The more nearly one becomes identical with the persona, the more the anima remains in the 'dark'. 'It thereupon becomes projected, and so the hero comes under his wife's thumb.'<sup>2</sup> For 'lack

<sup>1</sup>Cf. Diagram V and p. 29.

<sup>2</sup>*Two Essays on Analytical Psychology*, p. 211.

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of resistance in the outer world against the enticements of the persona implies a like inner weakness in respect to the influence of the unconscious.<sup>1</sup> The man obsessed by his anima runs the danger of losing his 'well-fitting' persona and succumbing to effeminacy, as the animus-obsessed woman runs the danger of sacrificing her habitual persona to the 'opinions' of her animus. 'One of the most typical expressions of both figures is that which has long been called "animosity".'<sup>2</sup>

The animus appears seldom as a single figure. Considering the compensatory quality of the contents of the unconscious to conscious behaviour, one could say: since the man in his outer life is more polygamously inclined, his anima, his soul-image will usually appear in the singular and show the most varied and contradictory feminine types united in one image. Hence comes the 'iridescent character', the 'elfin nature', of the genuine anima figures. In the woman on the other hand, whose way of life is more adjusted to monogamy, a polygamous tendency will reveal itself in the soul-image and the complementary masculine element will manifest itself in all its possible variations, personified in a number of single images of the most varied kinds. Therefore the animus is mostly represented by a multiplicity of figures, by 'something like an assemblage of fathers and other authorities who pronounce *ex cathedra* incontestable, "sensible" judgements.'<sup>3</sup> Often these are, in the first place, uncritically accepted opinions, prejudices, principles, which mislead the woman to wrangling and argumentation. This applies primarily to women whose principal function is feeling, and with whom thinking is consequently the least differentiated function. This seems to be the psychic constitution of a comparatively high percentage of women, although this may have altered somewhat since the turn of the century, perhaps as a result of the emancipation of women. Since the soul-image coincides with the function that is still the least clarified and lies in the unconscious, its

<sup>1</sup>*Ibid.*, p. 210.

<sup>2</sup>*Psychologie und Alchemie*, p. 55.

<sup>3</sup>*Ibid.*, p. 227.

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character will always be diametrically opposed to that of the most differentiated function, and accordingly it will be symbolized by a corresponding specific figure. The anima of a scholar and theorist will be characterized logically, therefore, by a primitive emotional romanticism, that of the intuitive and sensitive artist will be represented by an earthbound and realistic type of woman; and it is not by mere chance that effeminate men who are guided by their feelings carry in their hearts the image of the amazon, disguised in our day as feminist or blue-stocking. In the same way the animus-figures of women will manifest themselves according to which is the most differentiated function in the individual, now as dangerous Don Juans, now as bearded professors, now perhaps as heroes of physical strength and prowess such as soldiers, horsemen, football players, chauffeurs, or aviators—to mention only a few examples. But just as the anima is not merely symbol and expression of the 'snake', of the dangers of the drives waiting their chance for seduction in the dark of the unconscious, but at the same time signifies man's light and inspiring guide, leading him onwards, not downwards, so is the animus not only the 'devil of opinions,' the renegade from all logic, but 'also a productive, creative being, albeit not in the form of masculine productiveness but as fructifying word, as *logos spermatikos*. As the man gives birth to his work out of his inner 'femininity', as a rounded whole, and the anima thereby becomes his inspiring muse, 'so the inner "masculine" of the woman often brings forth creative germs able to fertilize the feminine in the man.'<sup>1</sup> Thus the two sexes complement each other here as well in a fortunate interplay, not only on the physical level, in order to give life to the 'bodily child', but also, in that mysterious stream pregnant with images that flows through and unites the depths of their souls, in order to bring the 'spiritual child' to birth and thus to confer fruitfulness and duration on the spiritual being of them both. If the woman has once become conscious of this, if she knows how to deal with her unconscious and allows herself to be guarded by her

<sup>1</sup>*Ibid.*, p. 230.

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inner voice, then it will depend largely on her whether she will be the '*femme inspiratrice*' or a rider of principles who always wants to have the last word, whether she will become the Beatrice or Xantippe of the man.

When men become womanish and women combative as they become older, then this is always a sign that a part of the psyche that should function only within the inner world is being turned towards the outer, because these persons have neglected to accord at the proper time to this part of their psyche the reality and recognition due it. For one succumbs to a woman (or man) and is taken unaware by the surprises that she can cause only so long as one has not seen through her real nature. This, however, one can see *only in one's own self*, for we generally choose our partners so that they stand for the unknown, unconscious part of our psyche. When this part has been made conscious, one no longer shoves off his own faults on to the feminine or masculine partner, i.e., the projection is resolved. Thus a quantity of psychic energy, which up to then lay bound in the projection, is taken back and can be placed at the disposal of one's own ego. This withdrawal of the projection naturally must not be confused with what is generally designated as 'narcissism'. In this way too one comes 'to oneself'—not in the way of self-complacency indeed, as in narcissism, but in the way of self-recognition. If one has seen through and made conscious the contrasexual in his own psyche, then one has himself and his emotions and affects in hand. That means above all real independence, although at the same time isolation, that isolation of the 'inwardly free' whom no love relation or partnership can hold in chains, for whom the other sex has lost its mystery because they have learned to know its fundamental traits in the depths of their own psyche. Such a man, too, will scarcely be able to 'fall in love' any more, for he can no more lose himself in another; but he will be capable of so much the deeper 'love' in the sense of consciously giving himself to the other. For his isolation does not estrange him from the world; it only gives him a proper distance from it. Anchoring him more firmly in his own being, it makes possible to him a



PLATE 5

The Old Wise Man

*[face p. 140]*



E.A. 1941.

PLATE 6

The Great Mother

[face p. 141

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evotion to his fellow-men still more unrestricted because no longer dangerous to his individuality. True, it requires in most cases half a lifetime until this step is reached. probably no one attains it without a struggle. A full measure of experience—indeed of disappointment—likewise belongs thereto. The encounter with the soul-image is therefore not a task of youth but of maturity. Probably on this account it becomes only in the course of later life a necessity to dispose of this problem. Union with the opposite sex in the first half of life has as its aim, above all, physical union, in order to bring the 'bodily child' into being as a fruit and continuation, whereas in the second half of life the goal is above all the psychic '*coniunctio*', a union with the contrasexual both within one's own inner world and with its image-bearer in the outer, in order that the 'spiritual child' may be born. The meeting with the soul-image regularly signifies that the first half of life with its necessary adjustment to outer reality and the thereby conditioned direction of consciousness outwards is ended, and now the most important step in inward adjustment, the confrontation with one's own contrasexual component, must begin. 'The activation of the archetype of the soul-image is therefore an event of fateful significance, for it is the unmistakable sign that the second half of life has begun.'<sup>1</sup>

In German literature we have an excellent example in Goethe's *Faust*; in the first part Gretchen is the figure on to which Faust projects his anima, his soul-image. The tragic need compels him to seek this part of his psyche from now on only in himself. He finds it in another world, in the underworld of the unconscious, where it is represented by Helena. The second part of *Faust* gives an artistic conception of an individuation process, and Helena is here the classic anima figure, the soul-image, in Faust's psyche. He encounters it in different transformations and upon different planes up to its most exalted manifestation, the Mater dolorosa. Only then is he redeemed and can enter into that world of eternity in which all the opposites are resolved.

As the making conscious of the shadow makes possible

<sup>1</sup>Wolff, *op. cit.*, p. 113.

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the knowledge of our other, dark aspect, so does the making conscious of the soul-image enable us to gain knowledge of the contrasexual in our psyche. When this image is recognized and revealed, then it ceases to work from out of the unconscious and allows us finally to differentiate this contrasexual component and to incorporate it into our conscious orientation, through which an extraordinary enrichment of the contents belonging to our consciousness and therewith a broadening of our personality is attained.

(Plate 4, p. 129.)

\*      /\*      \*      \*      \*

A further portion of the way is now made free. When all the difficulties of the confrontation with the soul-image are overcome, then new archetypes arise that compel the individual to a new reckoning and a new definition of his position. The whole process is, as far as we can see, directed towards a goal. Although the unconscious is purest nature without intention, with merely a 'potential directedness', it has an invisible inner order of its own, an immanent striving towards its goal. So it comes to pass that 'when consciousness actively participates, experiencing every step of the process and surmising at least its meaning, then the next image manifests itself upon the higher plane already gained thereby, and so arises a goal-tendency.'<sup>1</sup> This tendency does not show itself, to be sure, in a simple sequence of symbols but sets in whenever a definite problem is made conscious, overcome, and integrated.

\*      \*      \*      \*      \*

So it is no accident that after the confrontation with the soul-image the appearance of the archetype of the OLD WISE MAN (Plate 5), the personification of the *spiritual principle*, can be distinguished as the next milestone of inner development. Its counterpart in the individuation process of the woman is the MAGNA MATER, the great earth-mother, which represents the *cold and objective truth of nature* (Plate 6).<sup>2</sup>

<sup>1</sup> *Two Essays on Analytical Psychology*, p. 258.

<sup>2</sup> One instance of the numerous forms in which these archetypes are represented is to be found in Plates 5 and 6.

Boundless knowledge and understanding, reaching back to primordial antiquity, are portrayed in the countenance of the 'Old Wise Man'.

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For now the time has come to throw light into the most secret recesses of one's own being, into what is most specifically 'masculine' and 'feminine' respectively, i.e., the 'spiritual principle' in man, the 'material principle' in woman. The moment has arrived for analysing and exploring no longer the contrasexual part of the psyche, as in the case of the anima and the animus, but that part of it which constitutes, so to speak, our very essence—for going back to the primordial image after which it has been formed. To venture a somewhat daring formula one might say: the man is materialized spirit, the woman matter impregnated with spirit; consequently the man is essentially determined by the spirit, the woman by matter. It is necessary to make conscious the whole range of possibilities one carries within oneself, from the crudest 'primordial being' up to the highest, most differentiated and most nearly perfect symbol. To this end both figures, the 'Old Wise Man' as well as the 'Magna Mater', may appear in an infinite variety of shapes. They are well known from the world of the primitives and from mythology in their good and evil,

The eyes are turned inward, the features are immovable, the mouth is closed; they express the highest degree of spirituality, which has become one with nature as it were, has itself become nature. Breast and shoulders have turned to earth, are covered with grass and moss; they furnish food for the doves, the birds of Aphrodite, of kindness and of love. The sun's disc behind the head refers to the logos character of the phenomenon, and the crystal in the hands, a symbol of totality, to the loftiest goal of spiritual development, the Self. The 'Old Wise Man' as an archetype belongs, indeed, to the group of figures representative of the Self; he is its masculine half (Plate 5). The 'Great Mother', the all-encompassing, inexorable 'universe' in a celestial mantle woven with stars, shadowed by golden fruits, and softly illuminated by the sickle moon looks full of pity on the poor creature that she herself clutches so fast in the harsh embrace of her rough hands that it, rent nearly asunder, bleeds out of a deep wound. Its suffering through being thus torn apart by the two opposites, between the higher and the lower regions of her being, and its endurance of the tension resulting therefrom shows life, it is true, as a martyrdom, but this martyrdom again as the precondition of rebirth in the child as the symbol of the 'Self' and of the sun's shining out in the world's womb, in the depth of the unsearchable ground of being (Plate 6).

The tension between the opposites inherent in every archetype and therefore also in these two figures is clearly illustrated here.

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light and dark aspects, being represented as magician, prophet, mage, pilot of the dead, leader, or as goddess of fertility, sibyl, Isis, Sophia, etc. From both figures emanates a mighty fascination that inevitably seizes the individual who faces them with a kind of self-exaltation and megalomania unless he understands how, by making conscious and differentiating, to free himself from the danger of identification with the delusive image. An instance of this is Nietzsche, who fully identified himself with the figure of Zarathustra. Jung calls these archetypal figures of the unconscious '*Mana personalities*'.<sup>1</sup> *Mana* means 'the extraordinarily effective'. To possess mana means to have effective power over others, but also to run the danger of becoming presumptuous and vainglorious thereby. The making conscious of those contents which constitute the archetype of the mana personality signifies therefore 'for the man the second and true liberation from the father, for the woman that from the mother, and therewith the first perception of their own unique individuality'.<sup>2</sup> Only when the individual has come thus far can he, may he in the true sense of the word 'become united with God in a spiritual childhood'; and then only if he no longer 'blows up' his thus broadened consciousness in order 'thereby paradoxically to lapse into a flooding of his consciousness by the unconscious',<sup>3</sup> i.e., an inflation. Such presumption would indeed, in view of the deep insights he had won, be not astounding; everyone falls victim to it for a time in the course of the individuation process. Yet the forces activated in the individual by these insights stand really at his disposal only when he has learned to distinguish himself from them in humility.

\* \* \* \* \*

<sup>1</sup>Thus it is evident that an impressive or fascinating dream figure, a 'Mana personality' (see below) of a given sex will not have the same significance in the dream of the man and of the woman. If the figure be feminine, it is likely in a man's dream to represent the anima, in a woman's dream the Magna Mater. The latter belongs already to those figures that stand in closest relation to the Self. The same holds *mutatis mutandis* for the Old Wise Man or the *puer aeternus* and for the animus. Cf. Jung: "The Psychological Aspects of the Kore" in Jung-Kerényi: *Essays on a Science of Mythology*.

<sup>2</sup>*Ibid.*, p. 262.

<sup>3</sup>*Integration of the Personality*, p. 274.

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Now we are no longer far from the goal. The dark aspect has been made conscious, the contrasexual in us has been differentiated, our relation to nature and spirit has been clarified. The basically double nature of the psyche is recognized, spiritual arrogance is shaken off. We have penetrated deep into the layers of the unconscious, have raised much therefrom into the light, and have learned to orient ourselves in that primordial world. Our consciousness as bearer of our individual uniqueness was contrasted with the unconscious in us as bearer of our psychological share of collective generality. The way was not without crises. For the streaming in of the unconscious into the conscious realm, simultaneously with the dissolution of the 'persona' and the reduction of the directive force of consciousness, is a state of disturbed psychic equilibrium. It was produced artificially with the intention of solving a difficulty that hindered further development of the personality. This loss of equilibrium serves a purpose, for it leads with the help of the autonomous and instinctive activity of the unconscious to the establishment of a *new* equilibrium, assuming that consciousness is in a position to assimilate and digest the contents produced by the unconscious.<sup>1</sup> For only 'out of the vanquishment of the collective psyche comes the true value, the conquest of the treasure, of the invincible weapon, of the magic safeguard, or of whatever the myth imagines in the way of desirable goods.'<sup>2</sup>

\* \* \* \* \*

The archetypal image that leads out of this polarity to the *union of both partial systems*—consciousness and the unconscious—through a *common mid-point* is named: the **SELF**. It marks the last station on the way of individuation, which Jung calls *self-realization*. Only when this mid-point is found and integrated can one speak of a 'whole' man. Only then, namely, has he solved the problem of his relation to the two realities to which we are subject, the inner and the outer, which constitutes an extraordinarily difficult, both ethical and epistemological task.

<sup>1</sup> *Two Essays on Analytical Psychology*, pp. 169-71.

<sup>2</sup> *Ibid.*, p. 180.

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The birth of the Self signifies for the conscious personality not only a displacement of the previous psychological centre, but also as consequence thereof a completely altered view of and attitude towards life, a *transformation* in the fullest sense of the word. 'In order that this transformation may come to pass, exclusive concentration upon the *centre*, i.e., upon the place of creative transformation, is indispensable. During this one is "bitten" by animals, i.e., one has to expose oneself to the animal impulses of the unconscious, without identifying oneself with them and without "running away".' Identification would mean that one lived out his bestial impulses without restraint; running away, that one repressed them. What is demanded here, however, is something quite different: namely, to make them conscious and to recognize their reality, whereupon they automatically lose their dangerousness—'for flight from the unconscious would render the goal of the procedure illusory. One must stay with it, and the process begun by self-observation must be lived through in all its developments and joined on to consciousness with as much understanding as possible. This naturally often implies an almost unbearable tension because of the unparalleled incommensurability between conscious life and the process in the unconscious, which latter can be experienced only in one's inmost feelings and may nowhere touch the visible surface of life.'<sup>1</sup> For this reason Jung also demands that one's daily life and occupation be not, despite all inner commotion, interrupted for a single day. Precisely this endurance of the tension, this holding out in the midst of psychological flux, affords the possibility of a new psychic order.

The generally prevailing view that psychological development ultimately leads to a state in which there is no more suffering is, evidently altogether erroneous. Suffering and conflict pertain to life, they must not be regarded as 'diseases'; they are the natural attributes of all human existence, they are, so to say, the normal counter-pole of happiness. Only when one tries to escape from them out of cowardice, weakness, or lack of understanding do disease and com-

<sup>1</sup>*Integration of the Personality*, p. 153. -

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plexes arise. One must therefore distinguish sharply between repression and suppression. 'Suppression amounts to a conscious moral choice, but repression is a rather immoral "penchant" for getting rid of disagreeable decisions. Suppression may cause worry, conflict and suffering, but never a neurosis of one of the usual patterns. Neurosis is a substitute for legitimate suffering,' says Jung.<sup>1</sup> It is basically 'ungenuine' suffering, which one feels as senseless and false to life, whereas suffering from something 'genuine' always carries with it the feeling of a significance later to be realized and of a spiritual enrichment. Making conscious can, when so conceived, be understood as the transformation of un-genuine suffering into genuine.

'The more one becomes conscious of oneself through self-knowledge and corresponding action, the more that layer of the personal overlying the collective unconscious vanishes. Thence arises a consciousness no longer captive in a petty and personally sensitive ego-world but participant in a wider, in the world of objects. This broader and deeper consciousness is also no more that sensitive, egoistic bundle of personal ambitions, wishes, fears, and hopes that must be compensated or perhaps corrected by unconscious personal counter-tendencies, but it is a function of reference connected with the object, the outer world, placing the individual in unconditional, binding, and indissoluble community with it.'<sup>2</sup> 'This renewal of the personality is a subjective state, whose real existence can be confirmed by no external criterion; therefore too is every further attempt at description and explanation useless, and *only he who has had this experience* is in a position to comprehend and attest its actuality.'<sup>3</sup> An objective criterion can be given for it just as little as, e.g., for 'happiness', which in spite of that possesses absolute reality. For 'everything in this psychology is at bottom experience, and even the theory, when it seems most abstract, proceeds directly from experience.'<sup>4</sup>

<sup>1</sup>*Psychology and Religion*, pp. 91-2.

<sup>2</sup>*Two Essays on Analytical Psychology*, p. 189.

<sup>3</sup>*Integration of the Personality*, p. 154.

<sup>4</sup>*Psychologie und Alchemie*, p. 209.

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The Self is 'a magnitude superordinate to the conscious ego. It includes not only the conscious but also the unconscious portion of the psyche and is therefore a personality, so to speak, which we *too* are.'<sup>1</sup> We know that the unconscious processes always stand in a compensatory relation to consciousness, which need not always mean a 'contrasting' one, because unconscious and consciousness are not necessarily opposed. They complement each other in the Self. We can indeed have a conception of the parts of the psyche, but we cannot imagine in the same way what the Self really is, for to this end the 'part', our conscious ego, would have to comprehend the 'whole'. Diagram XVIII attempts to give a representation of the total psyche, placing the Self in the middle between consciousness and the unconscious, so that it has a share in both yet includes both in its rays; for 'the Self is not only the mid-point but also the circumference, taking in consciousness and the unconscious; it is the centre of the psychic totality, as the ego is the centre of consciousness.'<sup>2</sup> The drawing is intended to show that the Self both forms the centre and includes and surrounds the whole psychic system with the power of its radiation. The different parts of the total psyche already discussed are likewise included in the diagram, without any claim being made to represent their real order, positional value, etc., it being impossible to show anything so complicated schematically. It is meant simply to give a stimulus and to offer a hint of something that can be rightly understood only by personal, living experience.<sup>3</sup>

The only content of the Self that *we* know is the ego.

<sup>1</sup> *Two Essays on Analytical Psychology*, p. 188.

<sup>2</sup> *Integration of the Personality*, p. 96.

<sup>3</sup> Plate 7 shows likewise, drawn in coloured pencil, a picture of the psychic totality as it manifested itself as an inward vision in the course of a woman patient's analytical treatment. The blue bird symbolizes the sphere of consciousness, the fire with the snakes the realm of the unconscious; the little yellow circle in the middle is the centre, the Self, lying between the feminine component of the mind, the black field with the white egg, and the masculine component, the white field with the black egg, surrounded by the stream of life that unites and flows through all the circles. See p. 95.

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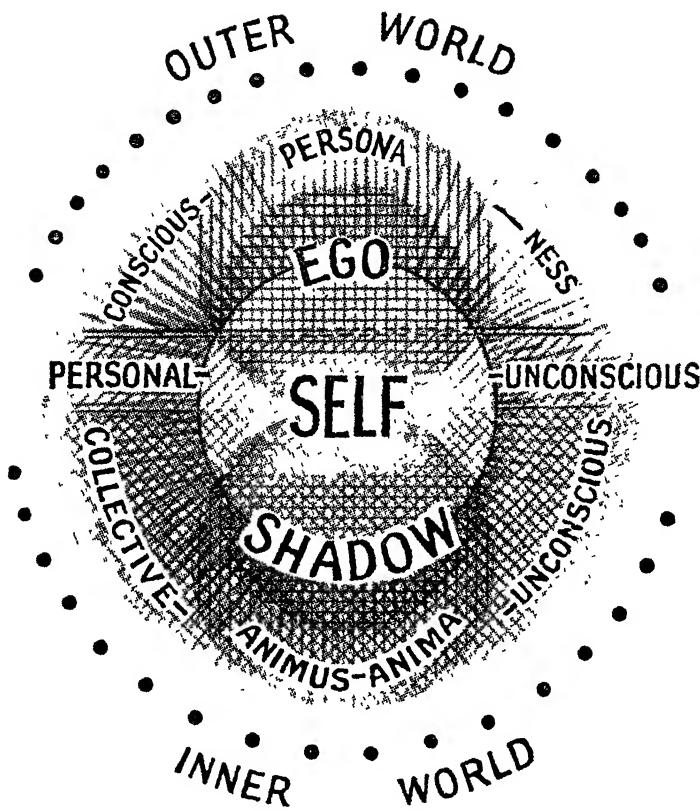


DIAGRAM XVIII

'The individuated ego feels itself as *object* of an unknown and superordinated subject.'<sup>1</sup> We can say nothing more about its contents. With every such attempt we come to the limit of our capacity for knowledge. We can only *experience* the Self. If we wished to characterize it we should have to say: 'It is a kind of compensation for the conflict between the internal and the external; it is the aim of life, for it is the fullest expression of that web of destiny called the individual,

<sup>1</sup> *Two Essays on Analytical Psychology*, p. 268.

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and not only of a single person but of a whole group, in which one supplements the other to a complete picture,'<sup>1</sup> by which again there would be given merely a suggestion of something comprehensible only in experience but conceptually undefinable.

This our Self, our actual 'mid-point', is stretched between two worlds and their only darkly suspected but all the more clearly felt powers. It 'is strange to us and yet so near, quite our own and yet unknowable, a virtual mid-point of mysterious nature. . . . The beginnings of our whole psychic life seem to be rooted inextricably in this point, and all our loftiest, ultimate aims tend thither. A paradox that is nevertheless unavoidable if we wish to characterize something that lies beyond the capacity of our understanding.'<sup>2</sup> If we succeed, however, in making the Self into a new centre of gravity of the individual, then a personality arises therefrom that, so to speak, suffers only in the lower levels but in the upper is peculiarly detached from every sorrowful and joyful event alike.<sup>3</sup>

The idea of the Self, representing merely a borderline concept like, e.g., the *Ding an sich* of Kant,<sup>4</sup> is thus already in itself a transcendental postulate, 'which can be psychologically justified but not scientifically proved'.<sup>5</sup> This postulate serves only to formulate and relate the empirically determined processes.<sup>6</sup> For the Self is simply an indication of that in the psyche which is primary and unfathomable. But as a set goal it is also an ethical postulate, a goal for realization—and that is the characteristic point in Jung's system, that it challenges and leads one to ethical decisions. The Self is, however, also a psychic category, experienceable as such; and if we abandon psychological language we might name it the 'central fire', our individual share in God, or the 'little spark' of Meister Eckhart. It is that focal point of

<sup>1</sup>*Ibid.*, p. 268.

<sup>2</sup>*Ibid.*, p. 265.

<sup>3</sup>*The Secret of the Golden Flower*, p. 123.

<sup>4</sup>*Integration of the Personality*, p. 176.

<sup>5</sup>*Two Essays on Analytical Psychology*, p. 268.

<sup>6</sup>That is exactly the rôle played by postulates or heuristic maxims, that are not justifiable by logic, in other sciences too.

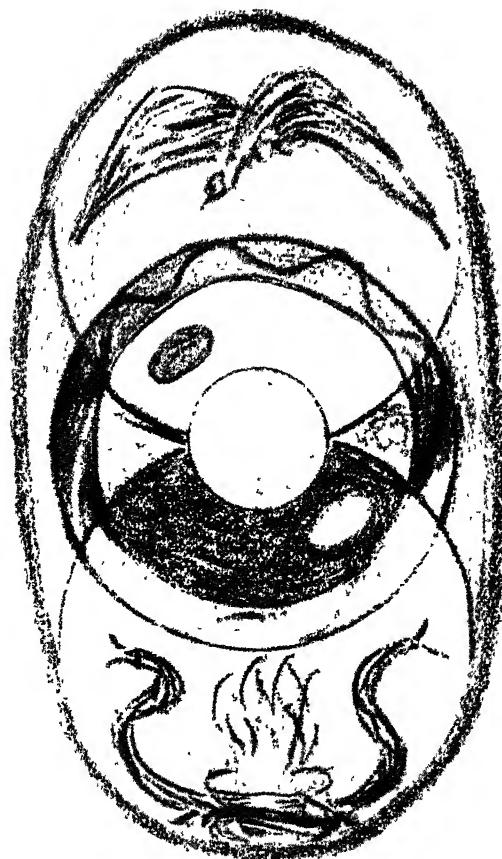


PLATE 7

Psychic Totality

[tace p 150



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our psyche in which God's image shows itself most plainly and the experience of which gives us the knowledge, as nothing else does, of the significance and nature of our likeness to God. It is the early Christian ideal of the Kingdom of God that 'is within you'. It is the ultimate experienceable in and of the psyche.

\* \* \* \* \*

The INDIVIDUATION PROCESS, which could only be sketched briefly, consists, as we saw, in a gradual approach to the contents and functions of the psychic totality and in a recognition of their effect upon the ego. It brings one inevitably 'to acknowledge oneself for what one by nature *is*, in contrast to that which one would like to be', and probably nothing is more difficult for man than just this. This process 'is not available to consciousness without *specific psychological knowledge and technique* nor without a special psychological attitude. It is, therefore, to be emphasized that we have to do in the collective psychic with phenomena and experiences that Jung was the first to recognize and describe *scientifically*,<sup>1</sup> and of which he himself says: 'The term individuation denominates merely the still very obscure field, much in need of investigation, of the centring processes in the unconscious that mould the personality.'<sup>2</sup>

That in his treatment he includes and correlates all the possibilities lying in the psyche, starting from the present psychological situation and aiming towards the construction of a psychic totality in the individual, justifies Jung in naming his method a *prospective* one, in contrast to a retrospective one, which seeks the way to a cure in the revelation of past causes. It is, therefore, as a way to self-knowledge and self-control, as an activation of the ethical function, by no means limited to sickness or neurosis. Often, truly, a sickness provides the impulse to take this way, but quite as often it is the longing to find a meaning in life, to restore one's faith in God and in oneself; for, as Jung says, 'about a third of all cases suffer from no clinically demonstrable neurosis whatever but from the meaninglessness and pur-

<sup>1</sup>Wolff, *op. cit.*, p. 102.

<sup>2</sup>*Integration of the Personality*, p. 276.

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poselessness of their life.<sup>1</sup> Exactly this, however, seems to be the form of the general neurosis of our time—a time in which all fundamental values dangerously totter and a complete emotional and spiritual disorientation has seized mankind. In view of this situation the way of individuation can be looked upon as a serious attempt to meet this disorientation of modern man by activating the forces of the unconscious and by incorporating them consciously into the whole of his psyche. It means a liberation from the tricks of one's animal nature, an *opus contra naturam*. For the deepening of consciousness<sup>2</sup> through making conscious contents that lie in the unconscious is an 'enlightenment', a spiritual act; 'for the same reason most mythical heroes are characterized by their solar attributes, and the moment of birth of their superior personality is called illumination.'<sup>3</sup> Nothing else is meant thereby than what is so wonderfully symbolized in the idea of the Christian sacrament of baptism. Jung says of it: 'What the Christian sacrament of baptism claims to do signifies a milestone of the greatest importance in the spiritual development of mankind. Baptism confers the *essential* spirit. Not the single, magical rite of baptism does it, but the idea of baptism, which exalts man out of archaic identity with the world and transforms him into a transcendental being. The fact that mankind has reached the height of this idea signifies in the deepest sense the birth and baptism of the spiritual, no longer merely natural man.'<sup>4</sup> To that consciousness which is still lulled in the faith and symbolism of the dogma Jung has, therefore, nothing more to add; just as he supports too in every way him who seeks the road back into the church. *Anima naturaliter christiana*—that is Jung's conviction too; and on the way to self-realization man can, if 'he understands the meaning of what he does . . . become a superior man, who realizes the Christ-symbol.'<sup>5</sup>

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<sup>1</sup> *Modern Man in Search of a Soul*, p. 71.

<sup>2</sup> Cf. pp. 62-63.

<sup>3</sup> *Integration of the Personality*, p. 302.

<sup>4</sup> *Modern Man in Search of a Soul*, p. 166.

<sup>5</sup> *The Secret of the Golden Flower*, p. 134.

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Self-realization is therefore too, and above all, a way to give meaning, to form character, and thus to construct a *Weltanschauung*. For 'higher consciousness determines *Weltanschauung*. All consciousness of motives and intentions is germinating *Weltanschauung*. Every increase in experience and knowledge means a further step in the development of one's *Weltanschauung*. And with the picture that the thinking man forms of the world he alters himself too. He whose sun still revolves around the earth is a different person from him whose earth is the satellite of the sun.'<sup>1</sup>

The diseased person or the person, too, for whom life has lost its meaning stands before problems with which he vainly struggles. 'The greatest and most important problems are basically all insoluble; they must be so because they express the necessary polarity immanent in every self-regulating system. They cannot be solved but only *transcended*. . . . This transcendence of the individual's personal problems reveals itself, however, as a raising of the level of consciousness, a deepening. A loftier and wider interest comes into view, and through this broadening of the horizon the insoluble problem loses its urgency. It is not logically solved in its own terms but pales before a new and stronger vital directive. It is not repressed and made unconscious but simply appears in another light and so becomes itself different. What on a lower plane would give occasion to the wildest conflicts and to panicky storms of affect appears now, viewed from a higher level of the personality, as a storm in the valley seen from the peak of a high mountain. The reality of the storm is thereby not in the least diminished, but one is no longer in it, but above it.'<sup>2</sup>

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The archetypal representation of this process, this resolution of the opposites—the *coincidentia oppositorum*—in a higher synthesis is the so-called UNIFYING SYMBOL,<sup>3</sup> representing the partial systems of the psyche *integrated* into the

<sup>1</sup>*Contributions to Analytical Psychology*, p. 144.

<sup>2</sup>*The Secret of the Golden Flower*, p. 88.

<sup>3</sup>Jung gives in the fifth chapter of *Psychological Types* a detailed description of the aspects of this symbol in various cultures. *Vereinigendes Symbol* has been translated in all the previous English editions of Jung's

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Self upon a transcending higher plane. All the symbols and archetypal figures of the process are bearers of the *transcending function*,<sup>1</sup> i.e., of the unification of the different pairs of opposites in the psyche in a higher synthesis. Under their mediation and guidance is reached the stage distinguished by the appearance of that certain symbol that carries the name of the 'unifying symbol'. For the 'unifying symbol' appears only when the way of individuation approaches its end, i.e., when the internal psychic 'has been experienced as just as real, just as effective, and psychologically just as true as the world of external reality.'<sup>2</sup> With the manifestation of this symbol, which can appear in the most different forms, equilibrium between the ego and the unconscious is established. This kind of symbol, representing a primordial image of the psychic totality, always exhibits a more or less abstract form of representation precisely because it is a symmetric arrangement of the parts and their relations to a mid-point, which provides their basic law and constitutes their essence. The East has known such symbolic representations from the earliest times. They are called MANDALAS, which can best be translated by 'magic circle'. The mandala-symbols belong to the most ancient religious symbols of mankind and are even to be found in paleolithic times. We find them among all peoples and in all cultures, even in sand-paintings, as among the Pueblo Indians. The Orient

works as 'reconciling symbol'. *Vereinigen*, however, really means 'unify', and this rendering corresponds better to the special sense in which the word is used here, for it signifies the bringing together or unifying of the opposites in a single entity. This comprises the qualities of both the opposite poles in a unique mixture, which expresses more than would the simple summation of both. It is accordingly so translated in the following, with Professor Jung's approval. (Translator's note.)

<sup>1</sup>Jung calls this capacity of the psyche for forming symbols, i.e., for uniting pairs of opposites into a synthesis in a symbol, its 'transcending function', by which he does not mean a basic function (such as the conscious functions of thinking, feeling, etc.), but a complex one, composed of various other functions; and by 'transcending' he does not wish to designate any metaphysical quality, 'but merely the fact that by this function a transition is made possible from one attitude to the other' (*Psychological Types*, p. 610).

<sup>2</sup>Wolff, *op. cit.*, p. 94.



PLATE 8

Mandala from Tantric Buddhism

[face p 154

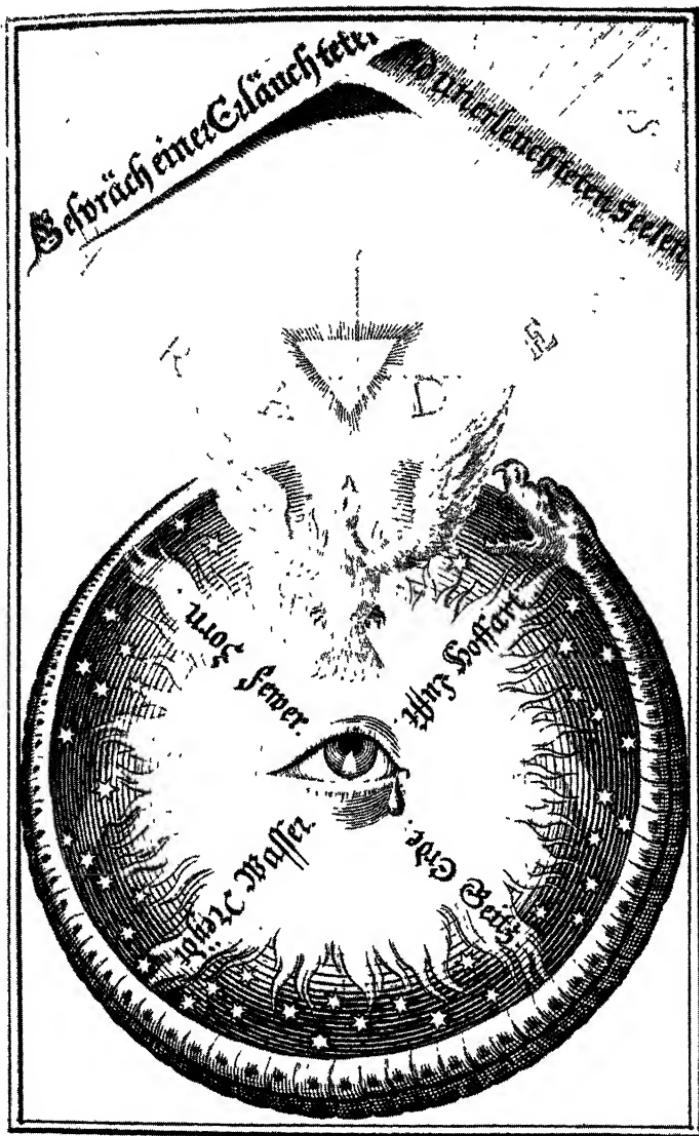


PLATE 9

Mystic Vision from J. Boehme's "Theosophical Works"

## PRACTICAL APPLICATIONS OF JUNG'S THEORY

possesses the most beautiful and artistically most finished mandalas, especially Tibetan Buddhism. (Plate 8 is an exceptionally fine example of such.) In Tantric yoga, mandalas were chosen as instruments of contemplation. They 'are always of very great importance in ritual use, their centre containing as a rule a figure of the highest religious significance—either Shiva himself or the Buddha.'<sup>1</sup> There are also numerous mandalas from the Middle Ages, where Christ is generally pictured in the middle of the circle with the four evangelists or their symbols at the four cardinal points.<sup>2</sup> The high regard paid to the mandala-symbols in the different cultures corresponds fully to the central significance of the individual mandala-symbols, to which the same quality of, so to speak, 'metaphysical' nature is peculiar.<sup>3</sup> Jung studied these symbols fourteen years before he ventured on their interpretation. To-day, however, they belong to a most important domain of psychological experience which he discloses to those who entrust themselves to his guidance.

The peculiar symbolism of the mandalas exhibits everywhere the same rules and regularity of arrangement: namely, the reference of the elements, arranged symmetrically in a circle or square, to a centre, by which 'wholeness' is meant to be symbolized. Many of them have the form of a flower, cross, or wheel, with a manifest inclination to the number four. 'As the historical parallels show, we have to do by no means with curiosities but—one may well say—

<sup>1</sup>*Integration of the Personality*, p. 128.

<sup>2</sup>The especially beautiful mandalas of the mystic, Jacob Boehme (1575–1624), in his book, *Theosophische Werke* (Amsterdam, 1682), may be mentioned, one of which is reproduced here as an example (Plate 9). It is a symbolic representation drawn from religious mysticism. It shows the sinful world of creation surrounded by the snake that bites its own tail, the *ouroboros*, a symbol of eternity, and signalled with the four elements and the sins corresponding to them. The whole circle is referred to the middle, the weeping eye of God, i.e., to that point in which salvation—the achievement of the sinless realm of paradise, symbolized by the dove of the Holy Spirit—is able to be effected by pity and love.

<sup>3</sup>*Integration of the Personality*, p. 128.

## THE PSYCHOLOGY OF JUNG

regular occurrences.<sup>1</sup> Plate 8<sup>2</sup> shows such an arrangement: in the middle the principal figure is pictured, surrounded by an eight-leaved stylized lotus; the background on which the circle lies consists of triangles in four different colours, which open into four gates, representing the four points of the compass, and fill out a large square that is again surrounded by a circle, that of the 'River of Life'. Below this great circle, which in addition contains numerous symbolic figures, is represented the underworld with all its demons, and above the circle is a stately row of the gods of heaven.

Plate 10 is a mandala from the eighteenth century,<sup>3</sup> with the Saviour as central figure in the midst of a doubly eight-leaved flower, surrounded by a fiery garland of rays and divided into four by an oblique cross, whose lower limbs burn in the fires of the world of instincts and whose upper limbs are wet with tears of heavenly dew. Plates 11, 12, 13, 14, 15, and 16 are mandalas made from 'inward experiences' by patients of Jung. They are spontaneous products, having come into being independently of any model or external influence. Here, too, are the same motives, worked out in the same arrangements. The circle, the centre, the number four, the symmetric distribution of the motives and colours express the same conformity to psychological law.<sup>4</sup> The end is always to bring a variety of

<sup>1</sup>*Ibid.*, p. 201.

<sup>2</sup>Plate 8 is a very finely painted mandala, executed in soft colours on parchment, from Tantric Buddhism, out of Jung's private collection. It probably comes from the beginning of the eighteenth century.

<sup>3</sup>Coloured mandala from the book, *Die geheimen Figuren der Rosenkreuzer* (Eckhardt Verlag, Altona), p. 10.

<sup>4</sup>Such mandala-like structures can appear even in the arrangement of the figures in a dream. At the beginning of the individuation process the first vision of the 'Self' often occurs, e.g., in the form of three persons sitting together with the dreamer about a round table, two each being characterized as male and female respectively, or also in the form of four female figures, all referred to the dreamer as a centre. The Self in this last case is still 'veiled', as it were, cloaked in the entire anima (i.e., the soul-image) with its four aspects, which mediates between consciousness and the unconscious. Only when the relation to it has been more or less worked out and defined can the image of the Self disclose itself immediately, i.e., in a corresponding 'unifying symbol', a genuine mandala.

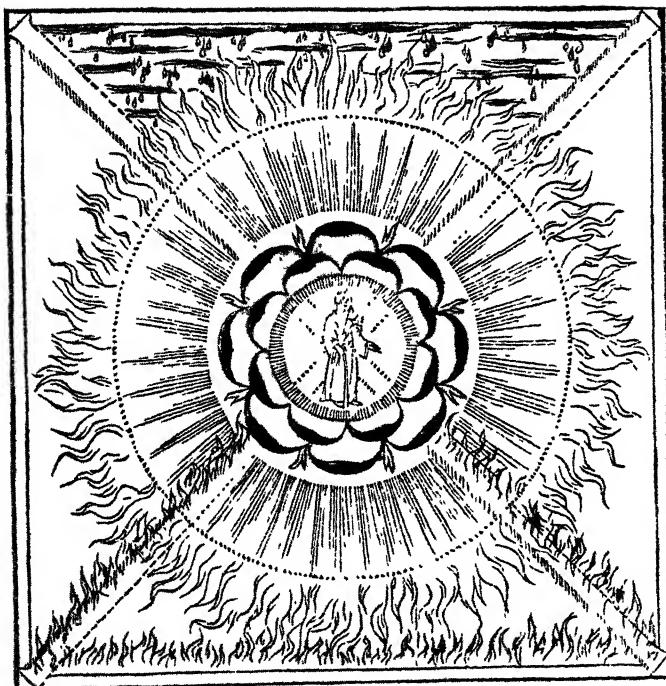


PLATE 10

Mandala from "The Secret Figures of the Rosicrucians"

[face p. 156]



PLATE 11  
The Peacock Wheel

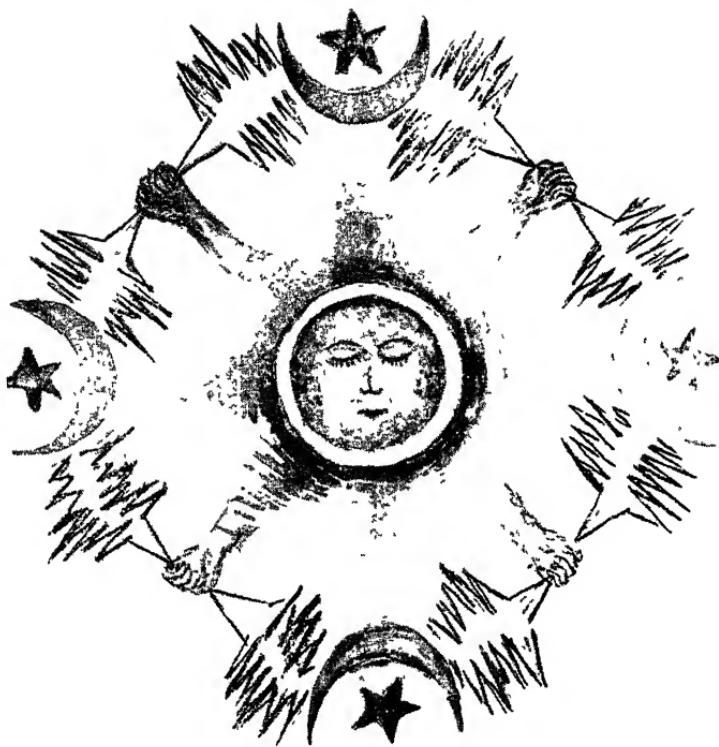


PLATE 12  
The Four-Armed Sun God

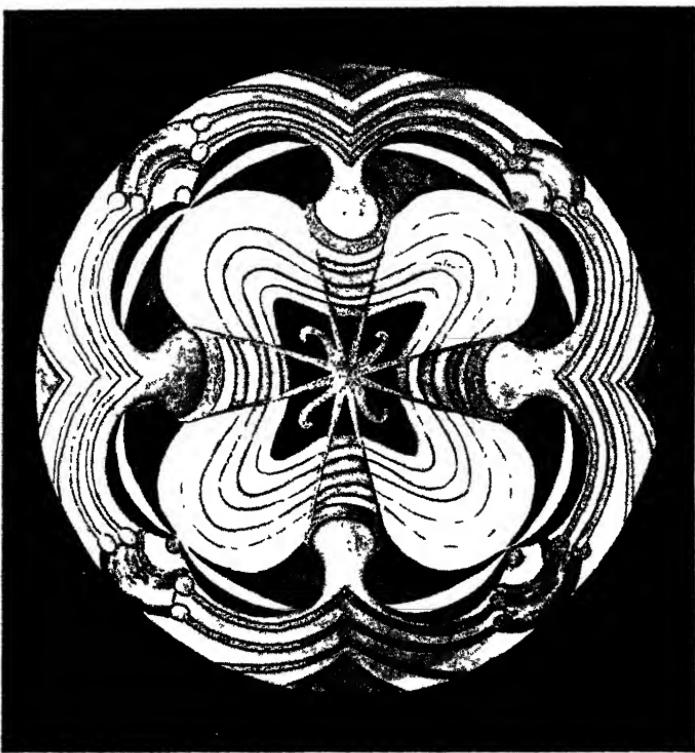


PLATE 13  
Mandala-Composition

[*face p 157*

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colours, forms, and aspects into a harmonious, organic unity, a 'whole'. Plate 11 portrays e.g., the 'Peacock Wheel' in rotary movement with its play of colours and its manifold eyes, representing the many-changing and ever-moving aspects and qualities of the psyche, which come to a focus, as it were, in the eye in the centre. On the circumference of the wheel is a circle of centrifugally striving tongues of flame, protectively enclosing with 'burning passions', as it were, the mysterious process of self-realization symbolized here and closing it off from the outer world.<sup>1</sup> Plate 12 represents the 'Four-Armed Sun God' as a symbol for the dynamic aspect of the Self. His arms and bolts of lightning possess 'masculine', the sickle moons 'feminine' character; the five-pointed stars symbolize man's still imperfect centre; they are all referred to the sun, surrounded by the 'River of Life', as a symbol of the Self. Plate 13 remains rather formal and abstract but likewise strives to arrange the relationships of manifold lines and forms about a centre. Plate 14 exhibits a medley of forms and colours (blue, red, green, and yellow stand for the four functions of consciousness, cf. p. 114) in varied arrangements about the four-leafed calyx in the middle. The heads still slumbering bud-like, so to speak, in their green sheaths point to the centre as to the nascent Self in contrast to the periphery, where, as the psychological development already attained comes to full unfolding and flower, the fruits in the calyces reveal themselves as ripened accomplishments and the birds as intuitions ready to fly. Plate 15 shows a vision of the 'Face of Eternity', surrounded by the snake of time, the *ouroborus*, and the zodiac. Plate 16 represents the 'Eye of God', which symbolizes universal awareness and penetrates the flower-like mandala in which it is embedded with its quadruple rays.

To look on all these mandalas as 'representations' of completed individuation, i.e., of the successful union of all

<sup>1</sup>We find in this mandala, both in its arrangement, in the motives employed, and in the whole dynamic structure a striking similarity to Plate 9, a mandala from a mystic vision of Jacob Boehme's, although the latter was wholly unknown to the patient who drew this 'picture out of his unconscious'.

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the psychic pairs of opposites, would be quite mistaken. They are for the most part only preliminary sketches, more or less approximative and tentative steps towards ultimate perfection and totality. Of course these individual mandalas of Jung's patients never reach that degree of perfection, of detailed execution and 'traditionally established harmony' possessed by the mandalas of the East, which indeed are no longer spontaneous products of the psyche but exercises of artistic skill. They have been introduced only as parallels, in order to show that they rest upon the same psychological premises and therefore exhibit the same regularly recurring motives in remarkable agreement.<sup>1</sup> They are all symbolic images of that 'middle way' which the Orient called 'TAO' and which for the Occidental consists in the task of finding a unification of the opposites of inner and outer reality, of consciously shaping his personality in knowledge of the forces of his primal nature and in the direction of structural totality.

Although people in general can scarcely explain anything of the meaning of the mandalas they have drawn, they are nevertheless fascinated by them and find them expressive and effective in regard to their psychological condition. 'There is an ancient sorcery in the mandala, for it comes originally from the "ring of enchantment", the "magic circle", whose magic is preserved in numberless folkways. The picture has the definite aim of drawing a magic furrow around the centre, the sacred territory of the inner personality, in order to hinder a "streaming out" or apotropaically to fend off external distractions.'<sup>2</sup> Therefore the East places in the centre of the mandala the 'golden flower'—often employed by Western patients in their pictures with the same meaning—which is also called the 'heavenly mansion', the 'realm of the highest bliss', the 'boundless land', the 'altar on which consciousness and life are brought forth'. The circulation symbolized by the circular form of the pictures

<sup>1</sup>There is more on this subject in the book, *The Secret of the Golden Flower*, by Richard Wilhelm and C. G. Jung. London: Kegan Paul, 1921, also in 'Zur Psychologie östlicher Meditation' in *Symbolik des Geistes*, Zurich: Rascher, 1948, and *Gestaltungen des Unbewussten*, Zürich: Rascher, 1950.

<sup>2</sup>*Ibid.*, p. 100.

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'is not merely movement in a circle, but has on the one hand the significance of a demarcation of the sacred territory, on the other hand that of a fixation and concentration upon a centre; the wheel of the sun begins to turn, i.e., the sun is brought to life and commences its course. In other words: *Tao* begins to work and to take the lead.'<sup>1</sup> What *Tao* means is hard to express in one word. R. Wilhelm translates it by 'meaning' (*Sinn*), others by 'way', others even by 'God'. 'If we conceive of *Tao* as the method or the conscious way meant to unite what is separated, we shall probably come close to the psychological content of the concept.'<sup>2</sup> 'Unfortunately our Western mind, as a consequence of its lack of culture in this respect, has not even yet found a concept, let alone a name for the *unification of the opposites in a middle way*, this fundamental piece of inner experience, that could decently be compared with the Chinese *Tao*'.<sup>3</sup> Psychologically, in the sense of Jung's system, this circulation would best be characterized approximately as 'revolving in a circle about oneself', all sides of the personality being equally involved. 'The circular movement has accordingly also the moral significance of the activation of all the light and dark forces of human nature and therewith of all the psychological opposites, of whatever kind they be. This means self-knowledge by way of self-incubation. A similar basic idea of the perfect being is that of the Platonic man, round on all sides, in whom all opposites, including those of the sexes, are united.'<sup>4</sup> It is this idea of the unifying of the sexes in a single individual which we find generally symbolized in the corresponding pictures by the *coniunctio* between two beings of opposite sex (Plates 17, 18 and 19),<sup>5</sup>

<sup>1</sup>*Ibid.*, p. 101.

<sup>2</sup>*Ibid.*, p. 95.

<sup>3</sup>*Two Essays on Analytical Psychology*, p. 224.

<sup>4</sup>*The Secret of the Golden Flower*, p. 101.

<sup>5</sup>Plates 17 and 18 are 'pictures from the unconscious' that attempt to represent through symbolic figures an incorrect and a correct function of reference to the contrasexual. Plate 17 shows the *coniunctio* as it generally is, but as it should not be. In the world of drives man and woman are here indivisibly one. Instead of striving together towards the sun of the spirit, they turn away from each other and sorrowfully

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e.g., Shiva and Shakti or Sol and Luna, or by an hermaphroditic figure. The circular movement, which psychologically can be looked upon as an analogy to the individuation process, is never 'produced' but experienced 'passively in the psyche'. That is, one lets it psychologically 'happen'.

'Conscious will cannot reach such a symbolic unity, for consciousness is in this case partisan. Its opponent is the collective unconscious, which does not understand the language of consciousness. Therefore the magically working symbol is required, containing that primitive analogy which speaks to the unconscious in its very own language . . . and whose goal is to unite the singularity of contemporary consciousness with life's most ancient past.'<sup>1</sup> The emergence

carry it on their backs as a heavy burden. Plate 18 on the contrary shows the *coniunctio* as a true and productive union. The unconscious animal sides of man and woman are not grown together indivisibly, as would be the case in a blind infatuation, but join one another in the symbol of the 'healing snake', which helps them to raise out of the depths of the sea the symbol of the Self, the 'precious stone', without which their true community, represented by the Tree of Life, whose many branches all together form a unity, never could grow out of them both and come to flower.

Plate 19 shows as a parallel the alchemistic conception of one of the steps of the *coniunctio*. The 'King' and 'Queen', Sol and Luna, brother and sister, appear in this picture as symbols of the primal opposites, masculine and feminine, in the psychic realm. Their 'marriage' is meant here above all in a spiritual sense, which is expressed not only by the words of the middle band: '*Spiritus est qui unificat*', but also by the dove as the symbol of the spirit and (according to the testimony of ancient times) of *amor coniugalis*. Here the two primal opposites stand naked over against each other, without any conventional covering, in their candid reality and essentiality; their difference comes to light unambiguously, reveals itself as essential, and can be brought to a fruitful union only through the mediation of the spiritual symbol of the dove, coming as a unifier from 'above'. The branches held so as to cross and touch one another, the '*flores mercurii*', and the blossom hanging from the dove's beak and uniting them as a symbol of the process of growth illustrate very practically the mutual effort exerted on the living work of the *coniunctio*. (Cf. also p. 141.) (Plate 19 is an illustration from the first edition of the *Rosarium Philosophorum* in *De Alchimia Opercula* [Frankfurt, 1550], in the possession of Dr. C. A. Meier, Zürich.)

<sup>1</sup>*Ibid.*, p. 105.

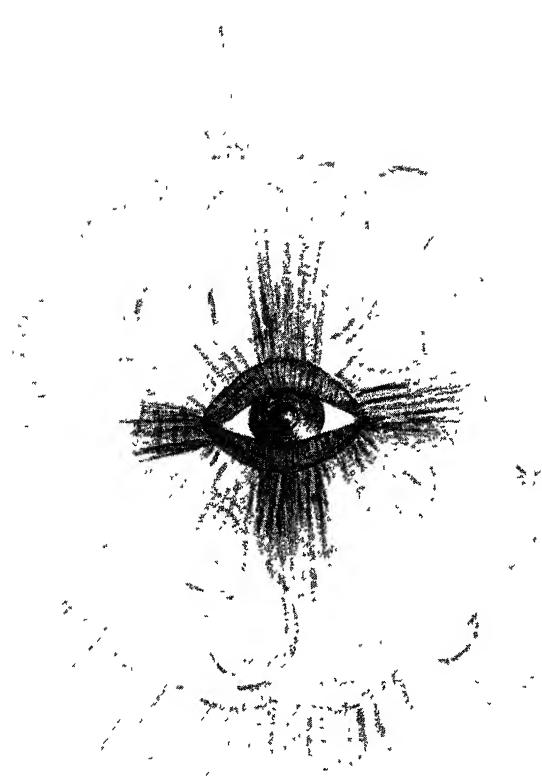


PLATE 16

The Eye of God

[face p. 160]

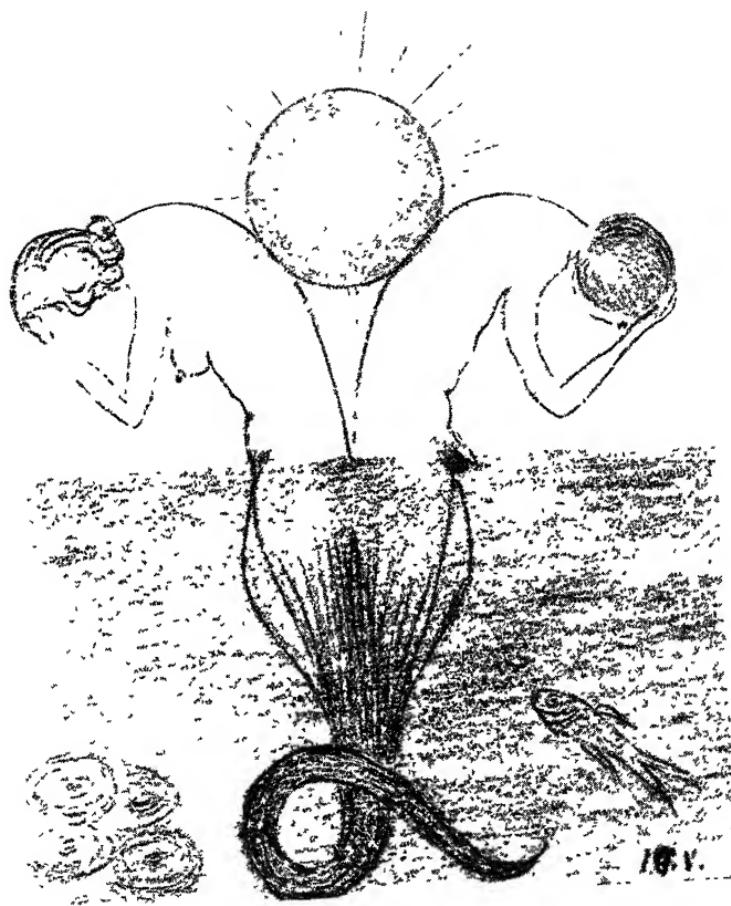


PLATE 17  
The False Coniunctio

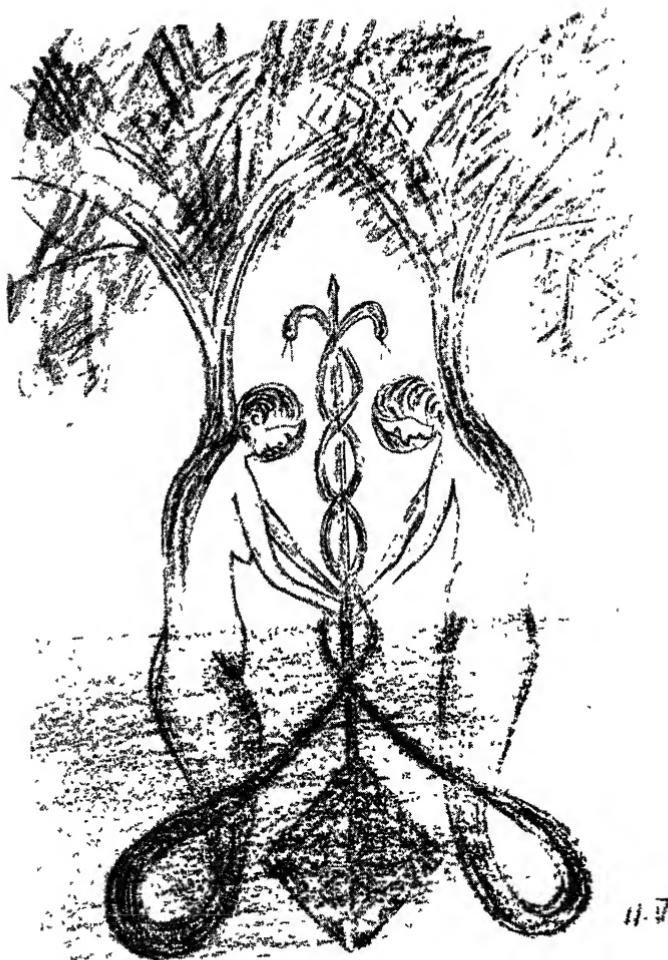
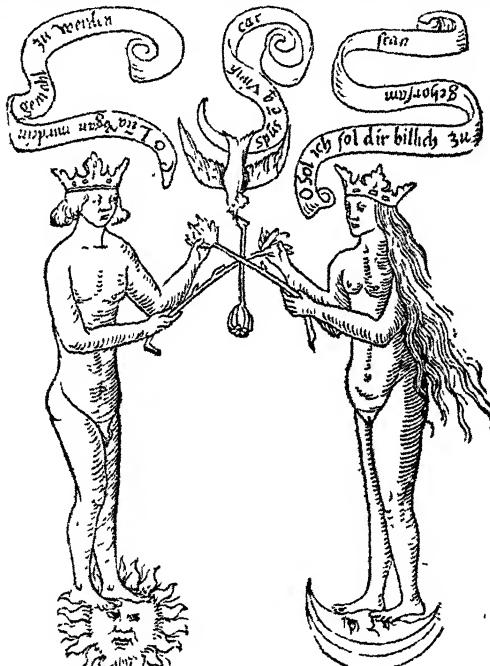


PLATE 18

The Right Coniunctio

## PHILOSOPHORVM.

se ipsis secundum equalitatem inspissentur. Solus  
enim calor temperatus est humiditatis inspissatius  
et mixuonis perfectius, et non super excedens.  
Naturae generatioes et procreationes rerum naturalium  
habent solu fieri per temperatissimum calorē et equa-  
lē, ut ies solus finis equinus humidus et calidus.



D i

PLATE 19

The Alchemistic Consuunctio

[face p. 161]

## PRACTICAL APPLICATIONS OF JUNG'S THEORY

of these mandala-symbols out of the depths of the mind is an always spontaneously occurring phenomenon; it comes and goes of its own will. Its effect, however, is astonishing, for it leads as a rule to the solution of various psychic complications and a freeing of the inner personality from its emotional and conceptual confusions and disorders. Thereby a unity of being is produced that can rightly be termed a 'rebirth of man on a transcendental plane.'

'What we can determine to-day concerning the mandala-symbol is that it represents an autonomous psychic fact, characterized by a constantly repeated and everywhere identical phenomenology. It seems to be a kind of *atomic nucleus*, of whose innermost structure and ultimate significance we know nothing as yet.'<sup>1</sup>

\* \* \* \* \*

Not only do the mandalas of different cultures exhibit surprising similarities of phenomenology and content as the expression of a common psychic structure. The whole individuation process constitutes an inner course of development that has manifold parallels in the history of mankind. The process of the transformation of the psyche as Jung's analytical psychology has revealed it to Western man is basically the '*natural* analogy to the artificially conducted initiations'<sup>2</sup> of all times. Only, the latter work with traditionally set prescriptions and symbols, while the former strives to reach its goal with a natural production of symbols, i.e., by means of a *spontaneous* mental phenomenon. The many religious ways of initiation of the primitives are examples of this, as are the Buddhistic and Tantric forms of yoga or the Exercises of Ignatius of Loyola. Of course all such methods always bear the stamp of the times and persons to which they belonged. Every one of them was conditioned by different cultural and historical premises and signifies therefore for the present day merely an historical and structural analogy. They are experiments that cannot be carried over directly on to modern men and are comparable only in their basic

<sup>1</sup>*Integration of the Personality*, p. 178.

<sup>2</sup>*Das Tibetanische Totenbuch*, p. 32. Edited by W. Y. Evans-Wentz, with a commentary by Jung.

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principles with Jung's concept of individuation. Above all, most of them differ from his method in that they themselves had the character of religious rites or were intended to conduce to a certain *Weltanschauung* represented in them and did not, as the Jungian individuation process does, regard working on the psyche as 'paving the way' for a spiritual, moral, and religious conception, which must be a *consequence* and *not itself* the *content* of this preparatory process and must be chosen consciously and freely by the individual as a result of the latter.

\* \* \* \* \*

Jung has found in his latest researches in this field a particularly illuminating parallel in medieval Hermetic philosophy or *ALCHEMY*.<sup>1</sup> Different as are the ways that alchemy and the individuation process go in consequence of the spiritual orientation and conditioning of their times and environments, yet they are both attempts to lead man to self-realization. The very 'transcending function', as Jung names the process of symbol formation, the psyche's remarkable capacity for constant metamorphosis, 'is the most outstanding object of medieval philosophy too, as represented in the well-known alchemistic symbolism'.<sup>2</sup> It would thus be completely mistaken to attempt to reduce the spiritual movement of alchemy to an affair of retorts and furnaces. Jung has even described it as a 'halting step towards the most modern psychology'. Of course this philosophy had not 'won through the unavoidable concretization of a still coarse and undeveloped spirit to a psychological formulation. But its "secret" too was, no otherwise than in the process of individuation, the fact of the transformation of the personality through the mixing and joining of noble and base constituents, of the differentiated and inferior

<sup>1</sup>A detailed account of this subject with rich pictorial material from old alchemical tracts, which offer an astonishing number of striking analogies to the picture symbolism of visions and dreams, is to be found in Jung's book, *Psychologie und Alchemie* (Zürich: Rascher, 1942), an English translation of which has been published by the Bollingen Press, New York, and Routledge & Kegan Paul, London, as one of the first volumes of the complete edition of Jung's works.

<sup>2</sup>*Two Essays on Analytical Psychology*, p. 243.

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function, of the conscious and the unconscious.<sup>1</sup> For probably alchemy was not at all a matter of chemical experiments but, in all likelihood, of something 'like psychological processes expressed in pseudo-psychological language. And the gold sought was not the ordinary *aurum vulgi*, but rather the philosophic gold or even the 'marvellous stone', the *'lapis invisibilitatis'*,<sup>2</sup> the '*alexipharmakon*', the red tincture' the 'elixir of life'. The variety of designations for this 'gold', is endless. Often too it was a mystical being, composed of body, soul, and spirit and portrayed as winged and hermaphroditic, a different image for the same symbol that the Orient called the 'diamond body' or the 'golden flower'. 'In parallel with the collective spiritual life of these centuries it is principally an image of the spirit caught in darkness, i.e., not yet redeemed from a state of relative unconsciousness, felt as oppressive, which was seen reproduced again in the mirror of substance and was therefore also treated as in the substance.'<sup>3</sup> So out of the chaos of the unconscious state, represented by the disorder of the *massa confusa*, which as primal material formed the basis of the alchemic process, was produced by dividing, distilling, etc., through ever new combinations the *corpus subtile*, the 'resurrection body', the 'gold'. This gold cannot, however—so the alchemists believed—be made without the intervention of divine grace, for God himself manifests himself therein. In the Gnosis the 'man of light' is a spark of the eternal light that has fallen into the darkness of matter and must be redeemed from it. The significance of a 'unifying symbol' can be attributed to the result of this process; and that almost always has numinous character. One could say with Jung: 'The Christian *opus* was an *operari* of the man in need of redemption in honour of the redeeming God; the alchemic *opus*, however, was the striving of man the redeemer towards the divine world-soul sleeping in matter and there awaiting redemption.'<sup>4</sup> Only thus can it be understood how it was

<sup>1</sup>*Ibid.*, p. 243.

<sup>2</sup>*Integration of the Personality*, p. 211.

<sup>3</sup>*Ibid.*, p. 270.

<sup>4</sup>*Ibid.*, p. 270.

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possible for the alchemists to experience the process of transformation of their own psyche in projection upon the chemical substance. And only when one has found this key does the often not only mysterious but frequently incomprehensible, perhaps even intentionally obscured deeper meaning of those mystic texts and processes reveal itself.<sup>1</sup>

\* \* \* \* \*

As alchemy, so do the different forms of YOGA strive towards a 'liberation of the soul', towards that state of 'release from objects' which the Hindu calls *nirdvandva*, 'free from opposites'. While, however, the alchemist experienced and portrayed symbolically the transformation of the psyche in a chemical process, in the case of the yoga-practitioner a direct working upon the psyche by means of suitable conscious physical and psychical exercises is said to produce the transformation. The various steps in the way of yoga are exactly prescribed and demand extraordinary mental power and concentration. The ultimate aim is the 'symbolic begetting and birth of a psychic, pneumatic or 'subtle body', which assures the continuity of the detached consciousness.'<sup>2</sup> It is the birth of the *ανήρ πνευματικός*, the 'man of the pneuma', of the Buddha, as symbol of the everlasting existence of the spirit as compared with the transitoriness of the body. Here too 'vision' into the 'reality' of the process, i.e., insight into the world of opposites, is a prerequisite to the unity and wholeness to be gained. Even the sequence of ideas and stages is analogous to that of alchemy and of the individuation process, which again testifies to the eternal and everywhere similar psychic laws. The *opus* that the alchemist brings forth and the *imaginatio* that is the spiritual tool of the Oriental to 'produce' the Buddha are based upon the same 'active imagination' that leads Jung's patients likewise to the same symbolic experiences and through these to the experience of their own 'centre', the Self. This

<sup>1</sup>Herbert Silberer has pointed, in his excellent book, *Probleme der Mystik und ihrer Symbolik* (Vienna: Heller, 1914), to the analogies between alchemy and modern Depth Psychology, especially Jungian Analytical Psychology.

<sup>2</sup>*The Secret of the Golden Flower*, p. 124.

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imagination has nothing to do with fantasy in the ordinary meaning of the word. 'The *imaginatio* is here to be understood as a real and literally meant *Einbildungskraft* according to the classical usage of the word, and contrasted to *phantasia*, by which only a "fancy", a vague "thinking along" is meant. It is an active production of inward images, a true act of ideation or thought, which does not "dream along" without foundation or plan, i.e., does not play with its objects, but seeks to grasp and depict the inner facts of nature exactly, objectively, and without preconceptions.<sup>1</sup> It is an activation of the deepest foundations of the psyche, in order to further the rising of the symbols and to procure their creative and healing effect. Alchemy tried to experience it in chemical substances, yoga—and likewise too the Exercises of Loyola—by means of strictly fixed and prescribed practices, Jungian psychology by bringing the individual to descend consciously into the depths of his own unconscious, to watch and observe objectively, to recognize the contents of those depths and to integrate them with consciousness. But these processes 'are all so mysterious', says Jung, 'that it remains questionable whether human understanding is a suitable instrument to grasp and express them. Not without reason does alchemy describe itself as "art", feeling rightly that it has to do with formative processes that can be grasped only in experience but can merely be hinted at intellectually.'<sup>2</sup>

\* \* \* \* \*

The indications given here are only meant to show that great intuitions and intimations of the most important psychological knowledge lie within our spiritual horizon, which as yet are scarcely heeded and by most people are connected somehow with superstition, although they are simply basic facts that hardly alter in many centuries and in which a two-thousand-year-old truth is still the truth of to-day, still lives and works. It would lead far beyond the limits of this book if one should attempt to trace in detail the course of these different strivings towards the same goal.

<sup>1</sup>*Integration of the Personality*, p. 166.

<sup>2</sup>*Ibid.*, p. 276.

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Therefore let the reader be referred here to the various exhaustive presentations of the subject by Jung himself,<sup>1</sup> and at the same time let him be reminded of Jung's well-founded warning that it would be fatal to imitate alchemy, say, or to let an Occidental perform yoga exercises. It would remain an affair of his will and consciousness, and his neurosis would thereby only be exacerbated. For the European proceeds from wholly different premises and cannot simply forget the enormous knowledge and the cultural traditions of Europe in order to take on the life and thought-forms of the East. 'The broadening of our consciousness ought not to proceed at the expense of other kinds of consciousness, but must be effected through the development of those elements of our psyche which are analogous to those of a foreign psyche, just as the Orient too is unable to dispense with our technique, science, and industry.'<sup>2</sup> 'The Orient attained to knowledge of inner things with a child-like ignorance of the world.'<sup>3</sup> The way of the European is a different one. Precisely because we are 'supported by our enormously extensive historical and scientific knowledge, we are called to explore the psyche. And although for the moment too much external knowledge is the greatest hindrance to introspection, the distress of the spirit will overcome every obstacle.'<sup>4</sup>

Whoever, then, attributes reality to the psyche, experiences it not with the means of understanding, but with

<sup>1</sup>Jung's writings which primarily come into consideration here are: *Introduction to The Secret of the Golden Flower*. London: Kegan Paul, 1931. 'Yoga and the West' in the journal *Prabuddha Bharata* II, 1936. 'The Idea of Redemption in Alchemy'; chap. v in *Integration of the Personality*. London: Kegan Paul, 1940. 'Einige Bemerkungen zu den Visionen des Zosimos'; *Eranos-Jahrbuch* 1937. Zürich: Rhein-Verlag, 1938. Commentary to Suzuki's *Die grosse Befreiung (The Great Liberation: Introduction to Zen Buddhism)*. Leipzig. Curt Weller, 1939. *Psychology and Religion*. New Haven: Yale University Press, 1938. 'Zur Psychologie östlicher Meditation' in *Symbolik des Geistes*. Zürich: Rascher, 1948. *Psychologie und Alchemie*. Zurich: Rascher, 1944. *Die Psychologie der Uebertragung*. Zürich: Rascher, 1946.

<sup>2</sup>*The Secret of the Golden Flower*, p. 137.

<sup>3</sup>*Ibid.*, p. 120.

<sup>4</sup>*Ibid.*, p. 120.

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those that since time immemorial were ever the same.<sup>1</sup> And so the ways to the illumination of the inner cosmos, continually sought and found anew, join each other, even though it may often appear as if mankind were weary of the toilsome journey and would not find the path again in the darkness. If we look more closely, though, we shall see that there is no standing still and that everything up to now 'was only a significant chain of episodes in that drama which began in the obscurity of prehistoric time and stretches throughout all the centuries into a remote future. This drama is an "*aurora consurgens*": humanity's coming to consciousness.'<sup>2</sup>

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And so Jung's psychology and the attempt to reveal the eternal processes of psychic transformation to the Western man are 'only a step in the process of development of a deeper human consciousness, which finds itself upon the way to unknown goals, and no metaphysic in the usual sense. First of all and thus far it is only psychology, but thus far also experienceable, understandable, and . . . real; an intuitive and therefore living reality.' Jung's satisfaction with the psychologically experienceable and his rejection of the metaphysical so far as his own system is concerned are intended to imply no gesture of scepticism pointed against belief or faith in higher powers. . . . 'Every pronouncement about the transcendent should be avoided, for it is always only a ridiculous presumption of the human psyche unaware of its limitations. When, therefore, God or *Tao* is called an impulse or state of the mind, then something is said *only* about the *knowable*, *not*, however, about the *unknowable*, concerning which nothing at all can be ascertained.'<sup>3</sup> When, therefore, Jung as psychologist says, 'God is an archetype', then he means 'the *typus* in the soul, which, as is well known, comes from *τύπος* "blow", "stamp". The word archetype itself thus presupposes something that stamps. . . . The competence of psychology as an empirical

<sup>1</sup> *Integration of the Personality*, p. 275.

<sup>2</sup> *Ibid.*, p. 269.

<sup>3</sup> *The Secret of the Golden Flower*, p. 135.

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science only extends to determining whether the "type" found in the soul properly can be designated on the basis of comparative research as an "image of God" or not. Nothing is asserted thereby, either positively or negatively, about the possible existence of God, just as little as the archetype of the "hero" presupposes that one exists. . . . As the eye corresponds to the sun, so does the psyche to God. At all events then the soul must possess a potential relation, a correspondence to God's nature in itself, else no connexion could be made between them. This correspondence is, *psychologically formulated*, the "archetype of the image of God".<sup>1</sup> More cannot be said about it from the standpoint of psychology, and more should not be asserted. 'The religious standpoint considers the type as the effect of the stamp, the scientific standpoint on the contrary the former as the symbol of an unknown and incomprehensible content.'<sup>2</sup> In the mirror of the human psyche we can divine the Absolute only as it is 'refracted' through our own mortal limitations and never can know it in its true essence. This capacity is immanent in the psyche; but it can clothe its notion of the Absolute only in an image that can be expressed and envisioned, and such an image always can give evidence only for the mortal part alone, never for the immortal, which it is never granted the psyche fully to express.

Religious faith is a gift of grace that nobody, not even the psychotherapist, can force on one. 'Religion is a "revealed" way of salvation. Its beliefs are products of a pre-conscious knowledge, which they express over and over again in symbols. They remain effective even where our understanding fails to grasp them, because our unconscious recognizes them as expressions of universal psychic facts. Every broadening and strengthening of our rational consciousness, however, leads us farther away from the sources of the symbols and hinders by its preponderance our comprehension of the latter. That is the situation to-day. One cannot turn back the wheel and again believe fanatically in "what one knows doesn't exist". But one could take account

<sup>1</sup>*Psychologie und Alchemie*, p. 22 ff.

<sup>2</sup>*Ibid.*, p. 33 ff.

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of what the symbols really mean. In this way we can not only preserve incomparable treasures of our culture, but we also open for ourselves again a fresh access to old truths that have vanished because the strangeness of their symbolism has become so incomprehensible for our time. . . . The individual of to-day lacks comprehension of what could help him to a renewed faith.<sup>1</sup> Jung sees too much of the evil consequences of the 'force-fed', traditionally and unreflectingly accepted doctrines, he knows too well that only what grows of itself, not what is grafted on can unfold itself vitally and effectively not to compel those who trust to his guidance to make their decisions and bear the responsibility independently. He refuses to make this task easier for them by prescribing the attitude and belief they should assume. For the religious believer, in experiencing the deeply symbolical contents of his own soul, will come on the eternal principles that confirm to him a thousandfold God's working within him and point ever and again to the fact that God created man after his own image. The religious unbeliever though, who will not believe or, in spite of all his craving for a faith, cannot win it by any act of will or cognition, at least will be led on the way within to a real *experience* of the eternal principles of his being and perhaps will come in this way through his struggle to the charisma of faith. Whoever once has gone this way knows that it leads through experiences indescribable in words and comparable only to the greatest convulsions undergone by the mystics and initiates of all times. Instead of to knowledge through thought, essentially strange to faith, the individuation process leads to knowledge through inner experience, whose validity and reality are lived out and thus grow into an unshakable certainty. That this is possible within the framework of a science built up on a strictly empirical and phenomenological basis, as Jung's is, is as promising as it is *fundamentally new* in practical psychology.

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To go 'the middle way' is the task of the mature, for the individual's psychological situation is different at every

<sup>1</sup>*Symbolik des Geistes*, p. 443.

age. At the beginning of life he must struggle out of infancy, which still is wholly imprisoned in the collective unconscious, to the differentiation and demarcation of his ego. He must get rooted in real life and, first of all, master the tasks—sexuality, profession, marriage, descendants, ties and connexions of all kinds—that it imposes on him. Therefore it is of the greatest importance that he acquire the tools for his establishment and adjustment by means of the highest possible differentiation of his constitutionally superior function. Only when this task, which constitutes that of the first half of life, is fully accomplished, should the experience of and adjustment to the internal be added to the adjustment to the external. Once the construction and reinforcement of the personality's attitude with respect to the outer world are completed, energy can be turned to the as yet more or less unheeded inner psychic realities and can therewith bring human life to true perfection. For 'Man has two goals', says Jung. 'The first is the goal of nature—the birth of descendants and all that pertains to the protection of his brood, whereto the acquisition of money and social position belongs. When this goal is exhausted, another phase begins: the goal of culture.'<sup>1</sup> 'A spiritual goal pointing beyond merely natural man and his mundane existence is unconditionally necessary for the soul's health, for it is the Archimedean point from which the world can be moved and a state of nature transformed into a state of culture.'<sup>2</sup>

*The establishment of the wholeness of the personality is a task of middle life.* It seems to signify a preparation for death in the deepest sense of this word. For death is no less important than birth and, like the latter, belongs inseparably to life. Nature herself, if we only understand her aright, takes us here in her protective arms. The older we become, the more the outer world veils itself, losing continually in colour, tone, and attraction; and the inner world calls us and occupies us all the more. The ageing individual nears ever more the state of dissolution in the collective psyche, out of which as a child he once with great effort emerged. And so the

<sup>1</sup>*Two Essays on Analytical Psychology*, p. 77.

<sup>2</sup>*Psychologie und Erziehung*, pp. 40-41.

cycle of human life closes meaningfully and harmoniously, as has been expressed symbolically since the most ancient times in the picture of the *ouroboros*, the snake that bites its own tail.<sup>1</sup> If this task is rightly fulfilled, then death must lose its terror and take its place meaningfully in the wholeness of life. One must add the limitation, though, that apparently many do not even succeed in completing the task laid upon them by the first half of life—as the innumerable infantile adults prove—and that, therefore, life's rounding off through self-realization is granted only to few. Just these few, nevertheless, have ever been the creators of culture, in contrast to those who have only produced and furthered civilization. For civilization is always a child of the *ratio*, the intellect; culture, on the other hand, arises out of the spirit, and the spirit is never bound to consciousness alone as is the intellect, but includes, forms, and controls at the same time all the depths of the unconscious, the primal nature. And it is the particular and peculiar fate of Western man—because historical conditions, origins, and spirit of the times are always determining factors also in the individual's psychological situation—that his instinctive side has withered through the over-differentiation of the intellect in the course of centuries, and that he has wholly lost the natural relation to his unconscious. He has become so 'unsure of his instincts' that he is tossed hither and thither like a floating reed on the swollen, turbulent sea of the unconscious, or—as we have been able perturbedly to observe in the latest events—is already overwhelmed and swallowed up by the waves. 'In as much as collectivities are mere accumulations of individuals, their problems are also accumulations of individual problems. One set of people identifies itself with the superior man and cannot descend, and the other set identifies itself with the inferior man and wants to reach to the surface. Such problems are never solved by legislation or tricks. They are solved only by a general change of attitude. And this change does not begin with propaganda or mass meetings, or with violence. It

<sup>1</sup>Cf. Plate 9 (p. 155) and Plate 15 (p. 159), in which the *ouroboros* surrounds the 'Face of Eternity'.

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begins with a change in the individual himself. It will continue as a transformation of the individual's personal likes and dislikes, of his outlooks on life and of his values, and only the accumulation of such individual changes will produce a collective solution.<sup>1</sup>

Self-realization is thus no fashionable experiment but the highest task that the individual can set himself. *In regard to oneself*, it means the possibility of anchoring oneself in that which is eternal and indestructible, in the primal nature of the objective-psyche. Thereby the individual places himself again in the eternal stream, in which birth and death are only stations along the way and the meaning of life no longer lies in the ego. *With regard to one's fellow men*, it summons up that tolerance and kindness in him which only he can give who has searched out and consciously experienced his own darkest depths. *And with regard to the collective*, its especial value consists in the fact that it is able to present to it that individual fully sensible of his responsibilities who from the personal experience of his psychic totality is aware of how the particular is obligated by its relation to the general.

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The Jungian system claims, in spite of its intimate reference to the fundamental problems of our being, to be neither religion nor philosophy. It is the scientific summary and representation of all that the experienceable totality of the psyche includes; and as biology is the science of the living physical organism, so is it the science of the living organism of the psyche. Thus it comprises also the whole of the equipment with which men have ever created and experienced religions and philosophies. It alone gives the possibility of forming a *Weltanschauung* that is not merely taken over traditionally and uncritically but that can be worked out and personally shaped by the individual with the help of these materials and tools. No wonder that this system precisely to-day, when the collective psyche threatens to become all and the individual psyche nothing, is able to afford us reassurance and comfort; and that the task im-

<sup>1</sup>*Psychology and Religion*, p. 95.

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posed by it, although it belongs to the most difficult of all times, lays it as an obligation upon us to bridge over the opposition between individual and collective through the *full personality*, standing in relation to *both*.

The predominance which our reason, our one-sidedly differentiated intellect, has gained in the West over our instinctive nature and which expresses itself in our highly developed civilization in a masterful technique that seems to have lost every connexion with the eternal depth of the psyche, can be compensated only by calling to aid the creative powers lying there, restoring them to their rights, and elevating them to the heights of this intellect. 'This transformation, however, can only begin with the individual,' says Jung.<sup>1</sup> For every collective, representing at the same time the sum of its single members, is stamped by the psychic constitution of these members. And if this transformed individual has recognized himself as 'God's likeness' in the deepest ethical sense of obligation, then, as Jung says, 'he can become on the one hand excellent in knowledge, on the other excellent in will, and no arrogant superman'!<sup>2</sup>—The responsibility and the task of the culture of our future belong therefore more than ever to the individual!

<sup>1</sup>*Integration of the Personality*, p. 274.

<sup>2</sup>*Two Essays on Analytical Psychology*, p. 264.

## BIOGRAPHICAL SKETCH OF C. G. JUNG

CARL Gustav Jung was born on 26th July, 1875, in Switzerland, in Kesswil (Canton Thurgau). His father was a clergyman, and his forbears on both his mother's and his father's side belonged to the learned professions. He attended school and finally graduated in medicine in his home city of Basel, and then (1900) began his career as psychiatrist as assistant in the cantonal mental hospital and psychiatric clinic of the University of Zürich, to which he was attached later (until 1909) as senior staff physician. Meanwhile, in 1902, he studied a semester under Pierre Janet at the Salpêtrière in Paris, widening his knowledge of theoretical psychopathology, and then worked under the direction of E. Bleuler, at that time director of the psychiatric clinic Burghölzli (Zürich), on numerous scientific investigations. As a result of these researches he published a series of important papers, among them one concerning the new test method, the association experiment, which made his name widely known and brought him many invitations to lecture abroad, in addition to an honorary degree from Clark University (Massachusetts). In 1905 he became senior staff physician in Burghölzli and instructor in psychiatry in the University of Zürich. In 1909 he gave up his position in the psychiatric clinic in order to devote himself in the future to his work as physician and psychotherapist, to his scientific research, and to writing. In 1903 Jung married Emma Rauschenbach, who has remained one of his most valuable collaborators to the present day. Of this marriage one son and four daughters were born, who are all themselves married already and have numerous children.

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Jung's first personal meeting with Sigmund Freud fell in the year 1907, and thereupon he began to occupy himself more intensively with the teachings of psychoanalysis, in which he found decisive confirmation for his researches up to that time and for his conclusions in the field of experimental psychopathology. A time of lively, reciprocally fruitful intellectual and scientific exchange followed, in the course of which Jung became editor of Bleuler's and Freud's *Jahrbuch für psychologische und psychopathologische Forschungen* and later (1911) president of the International Psychoanalytic Society, founded by himself, which sought to bring together all physicians and scientists interested in depth psychology and unfolded a lively scientific activity. Jung's criticism of Freud's theories in his book *The Psychology of the Unconscious (Wandlungen und Symbole der Libido)*, published in 1912, showed already that his conceptions were diverging from Freud's, and finally led in 1913 to his definite break with the latter and with his psychoanalytic school. From then on Jung designated his own theories as 'Analytical Psychology', and later, when referring to his purely theoretical system, as 'Complex Psychology'. Since 1913 he has renounced his activity as instructor in the University and devoted himself more and more exclusively to research into the nature and phenomena of the unconscious and into the problems of psychological behaviour in general. In his work on *Psychological Types (Psychologische Typen)*, published in 1920, its first fundamental results are to be found. In quick sequence followed other works, in part opening up wholly new territory, on the nature of the collective unconscious and its relation to consciousness and on the nature and forms of the course of psychic development, the 'individuation process', that leads to the realization of the totality potentially given by birth in the human psyche.

As a result of his researches into the unconscious and its phenomena, Jung soon saw himself impelled to undertake extensive journeys in order to study the psychology of primitives in immediate contact with them. Thus he spent considerable time in North Africa (1921) and among the Pueblo Indians in Arizona and New Mexico in the United

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States (1924-5), followed by a further expedition to the inhabitants of the south and west slopes of Mount Elgon in Kenya (British East Africa) in the next year (1926). The striking analogies between the contents of the unconscious in the modern European and certain manifestations of the primitive psyche and its world of myths and legends caused Jung to expand and intensify further investigations into ethnology and the psychology of religions. He soon turned his attention to the philosophic and religious symbolism of the Far East and found there likewise rich treasures for the further development of his concepts. A new step in this direction was consummated through his meeting with Richard Wilhelm (died 1930), at that time director of the China Institute in Frankfurt and translator and commentator of nearly all the great works of Chinese philosophy and poetry, which bore its fruit in 1930 in the joint publication of an old Taoistic text, *The Secret of the Golden Flower* (*Das Geheimnis der goldenen Blüte*). Another stimulating connexion was formed in later years through his co-operation with the German Indologist Heinrich Zimmer (died 1943), whose last work Jung edited under the title of *Der Weg zum Selbst* (1944), and finally with the Hungarian philologist and mythologist Karl Kerényi, from which two essays, 'Das göttliche Kind' and 'Das göttliche Madchen' (published in one volume as *Einführung in das Wesen der Mythologie*. Amsterdam: Pantheon, 1942; translated as *Essays on a Science of Mythology*), took their origin.

Besides his extensive practice as a psychotherapist Jung has given many lectures at the invitation of various societies and universities, whose guest he has often been—as, e.g., of Fordham University (New York), Clark University (Massachusetts), Yale University in the United States and in particular of Harvard University, which on the occasion of its tercentenary (1936) awarded the most eminent living scientists, among them Jung, an honorary degree. Other honorary degrees followed: having been invited to go to India by the Committee in charge of the celebration of the twentieth anniversary of the University of Calcutta, Jung received in 1937 the D. Litt. of the Hindu University of

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Benares and the Mohammedan University of Allahabad as well as the D.Sc. of the University of Calcutta. In 1938 he was given the honorary D.Sc. of the University of Oxford in England and was elected Fellow of the Royal Society of Medicine. His scientific works, his world-wide interests, his many travels, and his openness and readiness to exchange ideas made Jung rapidly into a leading personality in international research in the field of psychology. In 1930 he was given the honorary presidency of the Deutsche ärztliche Gesellschaft für Psychotherapie and in 1933 the presidency of the International General Medical Society for Psychotherapy, and he was editor, until he resigned in 1939, of the *Zentralblatt für Psychotherapie und ihre Grenzgebiete*. In 1933 he resumed his academic lectures, now in the Division for Humane Studies of the Eidgenössische Technische Hochschule (Swiss Federal Polytechnic) in Zurich and was given in 1935 the title of professor. Since 1935 he has been president of the Schweizerische Gesellschaft für praktische Psychologie, which he himself founded. He gave up his activities at the Polytechnic in 1942 for reasons of health, but followed, although overburdened with work, in 1944 the call of the University of his native city, Basel, as professor with a chair for medical psychology, founded especially for him. Unfortunately he was compelled by sickness to give up this activity a year later, too, and to resign. Since then he devotes himself mainly to his scientific and literary work and has also given up medical practice. Among the distinctions with which his native country has honoured him the Literary Prize of the City of Zurich (1932), the honorary membership of the Swiss Academy of Medical Sciences (1943), and the honorary doctorate given him by the University of Geneva in 1945 on the occasion of his seventieth birthday may be mentioned.

A series of important literary and scientific works, above all in the fields of alchemy and the psychology of religion, falls in later years, which subjects Jung has illuminated and explained psychologically in a wholly new fashion. Jung's writings altogether include more than 130 larger and smaller publications, among them some thirty-five books.

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His works have been translated into nearly all European and some non-European languages, and meet a continually increasing interest even in sciences that seem at first to lie far afield from psychology. A complete edition in English is in preparation, which will be published simultaneously in England and in the United States.

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Finally, as an especial milestone, the founding of the 'C. G. Jung Institute Zürich' in 1948 must be mentioned. This was called into being in the form of a Foundation upon the initiative of various psychological societies in Switzerland and abroad and of prominent representatives of science, and is under Jung's personal direction. This Institute has set itself the task, as a centre of teaching and research in Complex Psychology, to develop Jung's theories further in accordance with his own views, to constitute a centre for all endeavours proceeding therefrom, to extend their fields of application, and to prepare a well-trained body of followers and successors. Its teaching staff is composed of highly experienced psychologists, trained personally by Jung. The languages of instruction are German and English. Research scholars and students from all countries are admitted. The results of the Institute's research activities will be made accessible to a wider public under the title of *Studies from the C. G. Jung Institute*.

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